THE GREGG WRITER

A MAGAZINE FOR SECRETARIES
STENOGRAPHERS AND TYPISTS

APRIL 1947 15 CENTS

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LONG DAY, loads of work to do? . . . stay alert and interested . . . but relax and be comfortable too. Don't crouch like a tiger and tense up. Sit upright, bend forward a little from the hips. Feet must be firm too, not wrapped around chair.

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The GREGG WRITER

Vol. 49 APRIL, 1947 No. 8

THE LAW STENOGAPHER . . .
. . . Enemy of Crime

NICK ROES

DETECTIVE MURPHY pushed his felt hat back, far back, on his head and idly fingered its brim. Then he rned quickly to the police officer.

"Sergeant," he said decisively, "this oks like a case for Homicide. Call the sistant DA, the medical examiner, and e stenographer. I'll hold this suspect ght here."

It was three o'clock in the morning, in a ngy apartment in one of Manhattan's owded corners.

The sergeant nodded, ducked into the n hallway and clattered down the stairs t of sight. The suspect, nervous and red-ed, looked at the door. Murphy walked ross the disorderly room carefully, avoid-g the upturned table and stepping wide er the pushed-up buckle in the rug, and sed the door.

"Now we wait," he said.

UT THE WAIT was brief. Police cars n move swiftly through the night-lulled reets. A siren hummed to a stop in front the apartment building, and Murphy ened the door.

"It didn't take you long," he commented. the sergeant, the assistant district attor-y, and a drowsy-eyed legal stenographer ade the landing and filed into the apart-ent.

"What do we have here?" the DA's man ked, as he stopped short and surveyed e littered room.

"I have ideas," replied Murphy. He re-ated the story of the crime to the at-rney.

Steve, the legal stenographer, yawned mightily and set up shop: he found a small table in an adjacent room, brought it into the living room; laid out his notebook and pen; drew up a chair; and then he nodded to the assistant district attorney.

"All ready, sir," he said.

The attorney turned to the suspect.

"Your name, age, occupation?" he began; and, with Steve's racing pen recording every question and every answer, the interrogation went on and on and on as the hands of the clock crept to four, then four-thirty, and the hedging suspect sweated and stumbled and lied.

The break came suddenly.

"Aw' right—ya w-w-w-w-win! . . . I'll confess," the suspect, weary and muddled, and at last caught squarely in a contradiction of his own statements, stammered in confusion.

"Steve," the assistant district attorney snapped, "don't miss a word!"

Steve flipped to a clean page in his notebook. "Right and ready!"

"Now let's have the truth."

"W-w-well . . ."

THIS IS STATE'S evidence, this confession. It may send the defendant to the chair. It is a document instrumental in winning the People's Case against a criminal. It must be in the exact words of the criminal, so he cannot challenge its authenticity—and it must be taken rapidly, gotten down onto paper before the cringing confessor suddenly changes his mind and stops his story.

With the DA's phrase, "Don't miss a word," ringing in his ears, Steve flexed

With the "Cri

In the DA's Office, and (on opposite page) on the scene of the crime

UPPER LEFT—*That fountain pen won as third prize in the 1946 Contest, comes into play in notes for documents in prepar for a criminal trial.* ABOVE—*In midst of transcribing an inve tion.* LEFT—*Checking back with Marie Lukes, head of the Stenogr Division, when the camera c for the third time.*

his wearying fingers for a second; then on they flew. For twenty more tense minutes he recorded the drab story of the crime. At times he had to lean forward to catch the mumbled words, the incoherent phrases, and especially for the last whispered sentence. "Yeah, that's how I did it—me; that's how I did it!"

But Steve didn't miss a word.

Even after an hour's solid take of cross-examination, he didn't miss a word in all that grim last twenty minutes.

DRAMATIC? INTRIGUING? You bet! And Steve Deerkoski, the reporter in the case recounted, loves his job. He finds it fascinating—even at five o'clock in the morning!

Steve's affection for shorthand began when he was a student in the High School in Mattituck, Long Island. When he was graduated from high school, he was already well on the road to a career in shorthand: with his diploma he was presented the award for writing shorthand at 140 words a minute.

A year later—he worked for a while in a steel construction company, but gave it up when he sensed his shorthand was dribbling away from him—he went to Chicago and entered the Gregg School of Shorthand Reporting.

He worked part time for a law firm in Chicago while he went to school, earning money to pay his expenses and learning to love the legal ropes that entangled the unjust. His success at Gregg School and his experience in the law office combined to shape his future plans: he would be a legal stenographer!

BACK IN NEW YORK, his training completed, Steve Deerkoski had an interview with Frank S. Hogan, District Attorney of New York County (Manhattan). When asked to name the qualifications he had for the post of law stenographer in the DA's office, Steve mentioned that he had taken and passed the required tests at 200 words a minute.* had earned every Gregg shorthand award right up to the coveted 175 word-a-minute medal, and was

* Students in the Gregg School of Shorthand Reporting must qualify with only a five-mi

...ographer"

...five-minute testimony "take" at this speed before completing the course.

PRESS ASSOCIATION

soon to take the Diamond Medal test (200 words a minute on solid matter).

The interview was short. Steve was appointed to his present position in the office of the District Attorney of New York County, and began work at once.

STEVE'S DUTIES are varied. During the day he performs the usual office duties of a legal stenographer. He prepares statements, testimony, and affidavits relative to the presentation of the prosecution's case—he's detail man for the People's Case against hoodlums, mobsters, embezzlers, forgers, and other folks not generally welcome at the annual Policeman's Ball.

But at night he is often a *Lobster*.

"Lobsters" are a group of potential court reporters who are placed on special police duty, "Homicide Detail," two nights a week. Susceptible to call at any hour of the day or night to do just as Steve did in the story at the start of this article—take testimony and state's evidence—the lobsters are a sturdy group of stenographers who can "take it" (physically as well as stenographically), get the words down ("Don't miss a word, Steve!), and produce a transcript accurately and speedily.

"You know," Steve will tell you, as he did me, "if you want action and you love shorthand, this is the job!"

HIS "takes" are chock-full of human interest—humorous as well as tragic. He has an endless chain of stories he can recount. Like the story he tells about the grand larceny case he was called in on. Two defendants had indicated that they were ready to make sworn statements of guilt; they said so to the prosecuting attorney in charge of the people's interest in the case. But when Steve entered the room and got set for the confessions, violence exploded.

The defendants, vociferously blaming each other, picked up objects in the room and threw them at each other. Their lawyers joined in. You can imagine the bellowing and shouting.

Steve, knowing his duty, ducked into a corner, and recorded the words and shouts and charges and countercharges that were being hurled as freely as the furniture. They all became part of the People's Evidence!

"And," Steve will add earnestly, after he's told you some incident, like this one, "many, many defendants have a real fear of a stenographer. Once we get what they say onto paper, they can feel the bars closing shut around them!"

STEVE'S DAY as a lobster is worth reviewing, so let's look at it.

His "day" starts at five o'clock in the afternoon, when he winds up his regular office duties. He is subject to call from then until nine the next morning.

He goes home. He has his dinner. He stays close by his phone, "just in case." Because he automatically has the next working day off, he stays up late, reads a magazine, listens to the radio, and finally decides he might as well turn in and try to get some sleep.

Just about the time he has rolled over twice and is two-thirds asleep, the phone rings. (It always waits until then, it seems!)

"Homicide on Riverside Drive. Get down here as quickly as possible!"

Steve checks the exact address, takes a rain check on his interrupted dreams, dresses in a mad rush, grabs his briefcase, with its load of notebooks and an extra pen or two, and dashes out to catch a taxi or a police car.

(Lobsters take a personal delight in reaching the scene of the crime ahead of the DA's man—attorneys and the lobsters are constantly involved in a friendly feud!)

When the assistant district attorney and the law stenographer have both arrived, the detectives or police officers convey the necessary information to the district attorney, whose immediate responsibility is to see that there are no off-the-record discussions among the witnesses and defendants.

"I am an assistant district attorney of New York County," he tells them formally, while the lobster records the fact that he has made this statement. "You do not have to answer my questions if you do not wish to; but, if you do, I want you to tell me the truth and to remember that anything you say may be held against you."

This, too, the stenographer records; and when the interrogation of witnesses and suspects begins, he must put into his notes every interruption, every minutest detail of what goes on around him, in addition to what all parties say.

I ASKED Steve what he considered the most difficult statement he had ever taken.

"The time I had to write without stopping from ten in the evening until three

in the morning," he said. It was a case involving three defendants and three witnesses, and all were in the room and kept arguing and contradicting each other. "I used the ink in three pens for that take!"

When I asked him the easiest statement he had ever taken, he grinned and told about a ride he had had in an ambulance. The prisoner was a man who had escaped from an asylum and then committed some crime.

"The DA's man asked him twenty questions," Steve said, "and the twenty answers were all 'I dunno' or 'I don't remember'." Loss of memory, it seems, is as convenient for the stenographer as it is for a suspect!

From a Letter from the Far East

LIKE all other forms of communications with the States, the War with Japan had suddenly cut me off from receiving your magazine during the past five years, and throughout those years I felt as if I had lost a good companion, for I have been enjoying it the past ten years.

Roy C. Kim

I should now like to request you to resume my subscription to the Gregg Writer. Since, however, there is no exchange rate existing just yet between Korea and the States, I am unable to enclose the remittance to cover the subscription fee. I am, therefore, writing to my Dad, in California, requesting him to remit you the sum of five dollars ($5.00), which I hope will be sufficient for, say, two years. A copy of the letter is enclosed.

UNTIL just before the War, I was under a constant scrutiny by the Japs because I was reading a "hooks and lines magazine," which to them appeared so curious that it might be connected with some dangerous ideas from the overseas. As a matter of fact, two days after the outbreak of the War in December, 1941, I was thrown into a jail on ground that I was a pro-American element, as I happened to be the only Korean who conducted business with the Americans to the last minute.

As an agent of the American President Lines, I had to play rather a conspicuous rôle in evacuating the American subjects from North China and Manchuria, as well as from Korea, via the Matson liner *SS Mariposa*, which sailed from Inchon, Korea, on November 17, 1940, with some two hundred evacuees from Korea alone.

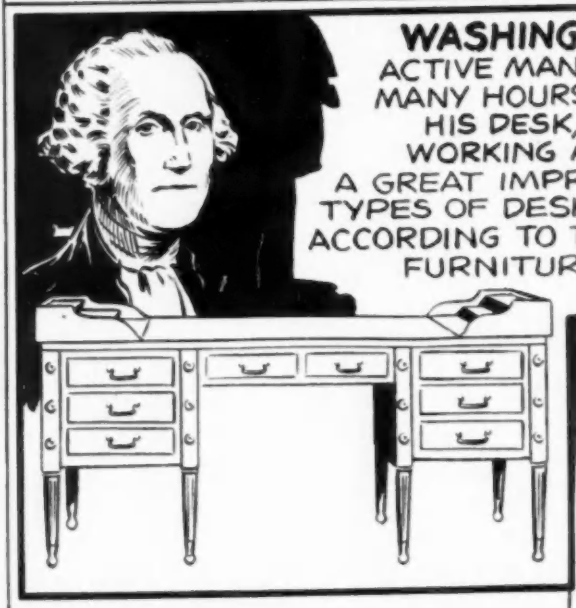
While in the jail, I had to translate into the Japanese many shorthand correspondences that were confiscated from my possession. They were letters from my shorthand pals from nearly all parts of the world. I certainly had a very hard time in convincing the Jap thought-controllers of my innocence.

THANKS to God, and thanks to the triumphant victory of the Allied nations, Korea has at last been liberated from the yoke of the Jap imperialism! Deprived of their political, economic, religious, and social rights, the Koreans for the past thirty-six years had to lead a life of slave under the rudest exploitation by the Jap invaders. Intellectually, the Koreans had almost completely been cut off from the rest of the world. But that historic August 15, 1945, brought an end to that shameful regime, to the greatest joy of the entire Korean populace.

A new era has dawned on our Korean history, for Korea will be an independent nation with a democratic form of government by the terms of the two famous agreements—of Potsdam and Cairo. Although these agreements have not been materialized to this date, I earnestly hope that it is merely a question of time.

NOW that there is no more thought-control, we are free to choose whatever activities we may care to pursue. Personally, I am interested in spreading the knowledge of your shorthand in Korea, because I realize that it was the shorthand that helped me along in my business career.—*Roy C. Kim, Seoul, Korea.*

Sidelights of Business



WASHINGTON WAS AN ACTIVE MAN, BUT HE SPENT MANY HOURS AT HIS DESK (LEFT). HIS DESK, WITH LARGE WORKING AREA ON TOP, WAS A GREAT IMPROVEMENT OVER TYPES OF DESKS AT THE TIME, ACCORDING TO THE WOOD OFFICE FURNITURE INSTITUTE.

BOOK DESKS... BEFORE THE PRINTING PRESS, BOOKS WERE HAND-LETTERED, CHIEFLY BY MONKS WORKING ON A SPECIAL DESK, THE HEIGHT OF WHICH OFTEN WAS ADJUSTABLE.

HI-LO... AVERAGE HEIGHT OF DESK TOPS IS 30 INCHES; CHAIR SEATS, 18 INCHES. MANY CHAIRS ARE NOW ADJUSTABLE AND SOME WOOD DESK MAKERS PLAN TO HAVE DESK HEIGHTS ADJUSTABLE, TOO.

4 O'CLOCK FATIGUE... COMFORTABLE DESKS AND CHAIRS, GOOD LIGHTING AND ELIMINATION OF EXCESSIVE NOISE HELP PREVENT FATIGUE BEFORE QUITTING TIME.

TO MAKE YOUR HEADINGS FIT

Idea of the Month: Make yourself an album full of typing aids—and start with the ideas presented in this article!

ALAN C. LLOYD
Assistant Editor, The Gregg Publishing Company

LARRY WILSON'S SECRETARY has been working for him for more years than she'll admit. I've known her myself for at least the past six years that I have been visiting his office. Edith just about runs the business. Larry will grin and admit; and he is quite willing for her to do so because she is as efficient a secretary as you'll meet anywhere.

Edith is friendly, too. It's natural for her to insert a word here and there when I'm talking with Larry.

"G'wan," she'll say. "Why don't you men go downstairs and have a cup of coffee while I get the work done around here."

BUT it is her efficiency that registers with me. Edith has a deft way of inserting papers into her typewriter and twirling them to the exact writing position, all with one smooth motion. She never seems to plan her work; yet it always comes out of the machine looking like a model for a typing textbook.

One day I marveled out loud.

"Edith," I asked, "where did you learn to type?"

"Well," she replied, "I got the fundamentals in school. But the fine points I get from *there*." And she pointed to the wastebasket beside her desk.

"*There?*"

"Yes, the wastebasket. Really, I did. I used to retype a lot of my work, over and over, until that wastebasket would just about burst."

I SAW Larry smile and nod in affirmation, and I wondered what was coming.

"Yes," Edith went on to enlighten me, "I retyped—and how! Then one day as I was throwing out a bungled-up tabulation job, I noticed a discarded advertisement that Mr. Wilson had tossed into the basket.

"On the front page was a table of some sort. I forget just what kind of a table it was, but it was a complicated one and it was very similar to the problem I was struggling with. I took it from the basket. I studied it, and saw how someone else had solved a problem just like mine. Using it as a model, I rearranged my job—and that is what started me on something I've kept up ever since."

EDITH turned to a drawer in her desk, pulled out a thick photograph album, and opened it to a page at random.

"See?"

On the left side was a group of 3-by-5 cards. On each card there was either typed or pasted a different style of envelope addressing—blocked, indented, double-spaced, single-spaced, attention-lined, and so on. On the right side were two clippings: one, an illustration from a Gregg Writer article; the other, a newspaper photograph of a table from the President's last budget message to Congress.

"I see," I said. "Collecting typing techniques is your hobby."

"No," she said as she closed the book, "not my hobby. It's my business. This album is my typing textbook."

I do not know that Edith is a crackerjack secretary just because of that "textbook." A man or woman alert enough to save training aids would probably make a good secretary anyhow. But there is no doubt that her "textbook" is a gold mine of information.

JUST TO ILLUSTRATE how helpful an album like Edith's can be, let's assume that you and I have come face to face with that most perplexing problem in statistical typing—what to do when the column headings seem to be too long for the space available for them. (You've had that happen to you, haven't you?)

We turn to our album, our "textbook," for possible answers. We open it to the page where we have mounted some 3-by-5 cards that contain typed, or clipped-and-pasted, samples of various column-heading styles that we've gathered from our reading and from our office wastebasket.

1

SALARY ANALYSIS

Salary Range	1940	1947
$1400 - 1600	13	12
1600 - 1800	15	14
1800 - 2000	19	21
2000 - 2200	17	17

2

Per Cent	Per Cent	Per Cent Increase
44.7	44.7	44.7
47.3	47.3	47.3
18.7	18.7	18.7

3

Per Cent Increase over 1940	Per Cent Increase 1947 over 1941	Per Cent Increase over 1942
44.7	42.3	39.3
47.3	39.8	38.0
18.7	17.2	13.8
22.9	18.6	17.5

4

PER CENT OF INCREASE OVER

1940	1941	1942
44.7	42.3	39.3
47.3	39.8	38.0
18.7	17.2	13.8
22.9	18.6	17.5

5

Salary Ranges	1940			1947		
	Men	Women	Total	Men	Women	Total
$1400 to 1600	3	10	13	2	10	12
1600 to 1800	7	8	15	6	8	

Quickly we scan each card; and, as we do so, we note that together the cards suggest five distinctly different kinds of solutions (Illustrations 1-10):

1. WE CAN "DOUBLE UP." Card 2 in our collection, for example, shows how "Per Cent" can be arranged in two or four lines; and Card 3 shows three more ways of "doubling up" detailed percentage information.

Indeed, if we are hard pressed for horizontal space, we can accept the two suggestions on Card 5—we can double up the first, or stub, entries (compare the stub on Card 5 with the stub on Card 1); and we can even double up the columns themselves by arranging them the way they are shown on Card 5. The column entries are slanted on Card 5 so that you can still ascertain the horizontal totals (not shown) for *men* and *women* and *total* separately.

2. WE CAN "EDIT." A typist cannot change essential information, of course; but sometimes he can combine several cumbersome headings into a simple, braced one. For example, note how the three heavy headings on Card 3 become much simpler and much clearer when they are "edited" into the two-line heading shown on Card 4!

3. WE CAN "OVERLAP." Card 7 shows the most common method of overlapping columns: Each is centered above its column, but the headings are arranged in alternate rows in order to take less room.

In the illustration on Card 7, the headings are overlapped just two deep; but note, too, the three-deep overlap on Card 5. The months on Card 7 could have been overlapped three deep as correctly and as easily as just two deep.

Card 6 shows another style of overlapping that is not often seen but is perfectly clear. Columns of colons tie the headings to the appropriate figures.

Overlapping is one of the quickest ways of solving the heading-space riddle. Contrast the ease with which you could type a copy of Card 7 with the difficulty of typing duplicates of Cards 8 and 9; yet all three cards give the same information.

4. WE CAN "SLANT." Cards 8 and 9 show two variations of "slanting." Card 8 has an attractive style; but it is a style

that is difficult to type because the table must be typed and the rules must be drawn before the headings can be inserted; then you have the problem of keeping the capital letters (of the months) in a straight row, on the right angle, and so on, with the paper crooked in the machine.

Card 9 presents an easy style to type—after typing the columns, you reinsert the paper sideways and simply type the headings exactly perpendicular to the columns they identify. (A variation of the style on Card 9, frequently seen, is that of typing the column headings in "single file," one letter below another.) The perpendicular style of Card 9 has another advantage over the slanted style of Card 8: It does not require rules or boxes.

5. WE CAN USE FOOTNOTES. There is no doubt that the use of a footnote reference for a column heading, as on Card 10, is an easy solution for the typist. Such a solution, however, is acceptable only when the table is very, very short. To force the reader's eye to skip about on a long table—from column to reference heading, and then from the reference number to the appropriate footnote—is to defeat the purpose of arranging the data in columns: *readability*.

FROM those five answers, suggested by the ideas on our ten cards, we are almost certain to find the correct one for our limited-space problem.

As a final desperate measure, of course, we can use a sixth idea indirectly suggested by Card 9. To type a column heading perpendicularly, as on Card 9, you must reinsert the paper sideways into your machine; similarly, we can always elect to type the whole table that way! That's *one* way to get a lot of space.

IN MAKING a collection of typing techniques for your own "textbook" album, make a point of *typing* the models you save, whenever you have time to do so.

True, it is the *idea* that is important to save. That is why it is sensible to mount only that part of a clipping which illustrates the idea. None of the ten cards shown with this article contains a whole, a completed, tabulation; each contains only a fragment that has a distinctive idea worth preserving.

But when you "scissor" out such an idea and staple it into your scrapbook or paste

6

crease in Salary over 1940		
	Per Cent Increase	
		Next Year
$1,000	18.5	$3,800
1,780	14.8	4,200
1,900	14.6	4,450
1,975	21.3	4,700

7

Branch	January	February	March	April
Chicago	3	5	5	2
Detroit	2	6	9	11
Albany	5	8	9	9
San Jose	4	4	5	5

8

Branch	January	February	March	April	May
Chicago	3	5	5	2	4
Detroit	2	6	9	11	8
Albany	5	8	9	9	10
San Jose	4	4	5	5	[illegible]

9

Branch	January	February	March	April
Chicago	3	5	5	2
Detroit	2	6	9	11
Albany	5	8	9	9
San Jose	4	4	5	[illegible]

10

ase	(1)	(2)	(3)
Town "A"	2,854	3,100	4,351
Town "B"	6,645	6,890	6,900
Town "C"	8,398	9,450	9,600

(1) County statistics, 1940
(2) Tribune's estimate
(3) U. S. Census figures, 19

it on a card to mount in an album or to file, you have merely *salvaged* the idea. You have it in a book, but not in your mind.

If you *type* a copy of the idea you want to record, you'll do double duty: You will record the idea in the back of your mind as well as in your reference source; and you will also solve the little intricate details (like finding the exactly right angle for the headings, on Card 8) so that when the day comes for you to use the idea you'll make no false starts.

THERE, I believe, is the secret of the efficiency of Larry Wilson's secretary. Edith has filed away so many ideas into her *mind*, while making copies for filing away in her "textbook," that she knows a solution for just about any problem she may meet. More, she knows how to go about it at once, without time out for experimenting or study. That is why she could twirl paper into her machine, begin typing at once, and turn out a satisfactory job without making false attempts.

SO now, as a starter for your own "textbook" album or scrapbook, make a copy of each of the ten cards shown in the illustrations with this article. The contents of each card can be copied exactly, and will fit easily on a 3-by-5 filing card.

If you do not have time to type your copies, save them by clipping them from these pages; but if you do have time—it will take about 10 minutes on each card—by all means make *exact* copies for your future use.

If you do save these ideas, you will always know how column headings can be made to fit the space you have available for them—and that's something!

Try It Yourself!

Uses for Back Feeding

A TYPED addition or correction on a manuscript which is stapled together at the top is easily made by back feeding. Insert a sheet of paper in the usual way, then insert the page you wish to type on *behind* the sheet of paper in the machine. Turn the platen roll forward until the paper is in the desired position; release the paper feed, and remove the blank sheet. You are then ready to make your correction on the typed copy.

Back feeding is also useful when you wish to type on a small card, or on an irregularly shaped paper which cannot be inserted in the usual way.—*Marjorie Griffith*

Erasing Near the End of a Page

WHEN you need to erase near the end of the page, roll the paper down instead of up in your roller, until the bottom of the page is free and you can get at your mistake. This prevents the possibility of the paper's coming out of the machine, with the consequent troublesome re-insertion.—*M. G. Brazeley*

Another "Vaudeville" Quiz

BORIS RANDOLPH

HERE is another "vaudeville" quiz—20 more ACTs on which to try your performance. Fill in the missing letters of each word according to the definition and take five points for each right answer.

You should score a bit better on these words this month for the practice you had in March.

(*See page 408 for the Correct Answers.*)

1. An agreement	-ACT
2. Something that exists	-ACT
3. To play the part of	--ACT
4. Take from	----ACT
5. Histrionics	ACT---
6. Radiating, as light or heat	ACT----
7. Deed	ACT---
8. Where Caesar defeated Antony	ACT---
9. A thespian	ACT--
10. Woman performer	ACT----
11. Real	ACT---
12. Made longer	-----ACT--
13. Discreet	-ACT---
14. Pertaining to the Milky Way	---ACT--
15. Kind of camel	-ACT----
16. A contributing element	-ACT--
17. A commercial plant	-ACT---
18. Applying to a prior time	-----ACT---
19. Responded	--ACT--
20. Took back	----ACT--

MORE "ECONOMY" MEASURES

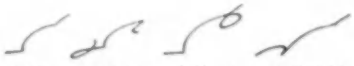
A brief review of some other basic principles that simplify word forms, making outlines quick to write and easy to read

JANET KINLEY GREGG

NOW that you are familiar with the three groups of blended consonants discussed here last month, it is time to consider the only remaining ones, the *ten-dem* blends. It seems superfluous even to mention how they are written, for having become accustomed to the *nt-md* blends, the *ten-dem* blends are like old friends at once. The controlling factor in the length of any of these blends is whether they contain *m* or *n*. *Tem* and *dem* are longer outlines than *ten* and *den; emt* and *emd* are longer than *ent, end*.

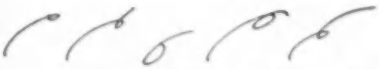
tent, tempt, dental, diminish

Should there be a choice between the *-nt, -md* and the *ten, dem* blends, as in the word *intent*, the *ten, dem* outlines are always used. This eliminates any hesitancy on the part of the writer as to which to use and keeps the outlines consistent, an important consideration for occasions when you may be called upon to read another's shorthand or when someone else reads yours.



intent, sentence, intimate, contempt

NOW your knowledge of the blended consonants is complete, and frequent use of them in dictation every day is convincing proof to any writer of their great value, both in writing and in reading. Notice that the sounds are heard frequently in phrases as well as in words. In phrases the blends may be used with equal success and facility:

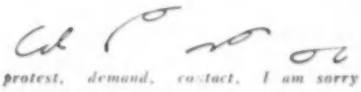


to me, to meet, I do not, to make, at any time

THE art of phrasing is in itself an essential part of the study of shorthand. Shorthand, when written in full, that is, alphabetically, is so much faster than longhand that there is no comparison between the two. But shorthand can be even more speedy if advantage is taken of a few simple and practical shortcuts. These, in effect, constitute the streamlining of the system. Shorthand without these shortcuts is perfectly practical and highly useful, an enormous gain on longhand, but it is not as fast as it can be if advantage is taken of the various plans to reduce the amount of writing necessary.

DO NOT make the mistake, though, of thinking that the less you write the more time you save. Your notes have to be *read*, and the outlines must be full enough to be easily recognizable. The shortest outline is not always the most easily written or the most easily read. But when time is pressing, it would be folly not to cut what corners one can.

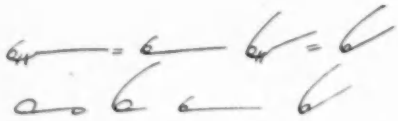
Many examples of this practice have already been taken up in previous lessons, the Brief Forms themselves being outstanding among them. The omission of *t* or *d* at the end of some words, the omission of parts of outlines in many phrases, such as *yours very truly*, all show clearly the practicality of writing only what is necessary:



protest, demand, contact, I am sorry

ANOTHER very frequent omission is that of *r*. Having seen that the letter *r* may be left out of the outline for *large*, do you ever miss that *r* afterward? Of course not! Not any more than you would miss it if someone omitted the sound of *r* in speaking the word.

The Reversing Principle is an extension of the idea of omitting *r* under certain circumstances—mainly between circles and straight strokes:

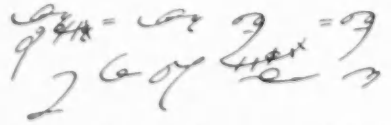


army, barn, sermon, bird

It is surprising how frequently you will find this combination occurring, and full advantage is taken of this fact by letting the reversed circle express its own vowel sound *plus* the *r* sound. (See examples given under "Expression of *r*," on the page opposite.)

ANOTHER helpful shortcut for the shorthand writer is the practice of omitting from an outline the last part of a word of several syllables. This is not confined to shorthand, of course, for it is done constantly in longhand and in print, to say nothing of speech. But it is made the most of in shorthand, prevailing in many words not often abbreviated in longhand:

The author of the system likes to point out that one need not see the tail of a dog in order to recognize the animal as a dog. Or that when one sees *rhinos* in print or in shorthand, there is no doubt that it stands for *rhinoceros*. The thing to bear in mind about the Abbreviating Principle is that it shortens a word by lopping off the last part of it. You may feel confident that you can recognize a dog by his ear alone, but leave him more than that! Likewise, don't reduce your shorthand outlines overmuch; only leave off that last part of a word that is not necessary for the instant recognition of it:



rhinoceros, equivalent, exaggerate, convenient-ce, principle, attribute, calculate, custom

THE safest and most adequate way to master any principle or manner of writing illustrated in your shorthand book is to practice the words found in the text or in other printed shorthand reading matter, and not branch out on your own with new words until you have become a real expert; that is, one who writes shorthand as automatically as he drives a car. There once was a professor of history who enthused his students by telling them that if they retained all the information contained in the textbook used in his course, they would be able to talk with ease with anyone in the world, for they would find themselves on common ground with the well educated and would have something interesting to tell those not so well informed as they themselves were.

Now in the study of shorthand it is equally true that if you are familiar with all that is presented in your textbook, you will get on very handsomely indeed. If you want to be a court reporter, you will have to do quite a lot of additional studying—just as would be the case if you wanted a Master's degree or a Doctor's degree in history. But for the time being, and for all practical purposes, you will find your ability and your efficiency both of a high order if you just know what is in the textbook and know it well.

FIVE HELPFUL DRILLS

(See shorthand on opposite page)

Blends—*t-n*: tend, threaten, straighten, obtain, detain, continue, obstinate, itinerary, cotton, opportune; *d-n*: hidden, sudden, expedient, danger, abundance, evidence, hardened, residence, guidance, wooden; *t-m*: attempt, tomato, timber, item, temporary, estimate, bottom, autumn, esteem; *d-m*: academy, freedom, seldom, kingdom, epidemic, condemn, redemption.

Omission of t or d—*t after s*: contest, justice, west, resist, test, best; *t after k*: erect, fact, act, compact, exact; *t after p*: adapt, adopt, abrupt, corrupt; *t after t-n, d-n*: constant, incident, president, prudent, abundant, competent, accountant; *d after n*: mind, abound, diamond; *d after t-n, d-n*: dividend, intend, extend.

Expression of r—*between a downward and a forward stroke*: varnish, repaired, expert, burn, adjourn, chairman, shirt, farm, spared, imperative, divert, charitable, period, impaired, pertaining, chart; *between a horizontal and an upward stroke*: smart, courtesy, merit, alert, discard, lard, garden; *between s and straight lines*: desert, assert, exert, sermon, concern, concert, serge, third, hazard, absurd, desertion, insertion, discern.

Omission of r—*ar*: large, alarm, argue, march; *er*: serve, stern, turn, urgent, southern, firm, certain; *or*: aboard, worn, worry, endorse, cord, storm.

The Abbreviating Principle—*short words*: polite, doubt, loud, strike, unite, sincere, deceive, operate, became, pure; *longhand abbreviation*: April, U. S. A., England, paid, railroad, post office, boulevard, etc.; *accented syllable*: function, imagine, relative, suffer, union, familiar, conspicuous, reverend, single, deposit, assemble, artificial, length, novel; *consonant following accented syllable*: cancel, benefit, absent-ee, practice, reciprocate, social, render, naval, authenticate, adequate, sacrifice, verdict, title, substitute, total, trifle.

For Facile, Speedy Outlines

Review of five more ways in which we put the "short" in shorthand

Blends

t-n

d-n

t-m

d-m

Omission of t or d

t after s

t after k

t after p

t after t-n, d-n

d after n

d after t-n, d-n

Expression of r

between a downward and a forward stroke

between a horizontal and an upward stroke

between s and straight lines

Omission of r

ar

er

or

The Abbreviating Principle

short words

longhand abbreviation

accented syllable

consonant following accented syllable

Anthony Hamilton

TAKE A TIP FROM TONY!

Stay on Top!

BILL GULDEN had been promoted. Young, capable, efficient, he was now a $4,000-a-year executive. It was great to be alive! The business world was his apple and he was polishing it. He was now a success, and on his way to greater successes.

Then came the crash of 1929. The business house for which Bill worked folded. He had to find a new job.

"Nope, we don't have any jobs for executives today, Mr. Gulden. You might drop by again in a week. Sorry . . ." was the reply that greeted Bill at employment agencies.

"We don't have any openings in our concern at present, Mr. Gulden. As a matter of fact, we've had to cut down our staff—the crash, you know." That was the response to Bill's applications at personnel departments.

". . . and so we suggest, Mr. Gulden, that you write us at a future date in regard to employment. We have no openings now. Very cordially yours . . ." That was the tenor of the replies Bill received to his letters of inquiry to firms with which he used to deal.

The future looked black. Administrative personnel were obtainable on every hand. Bill would have to start at the bottom of the ladder again. But how? That was the question.

EVERY year since graduation, Bill's high school class had held a get-together, and in 1930 Bill met four friends from his old shorthand class who were in the same predicament he was in. Before the crash they, too, held good positions with business houses, but now they were unemployed. And there was no demand for the type of service they had been rendering.

"Let's face facts," Bill told his friends. "We've got to get our toe in the door of business again and the only way we're going to be able to do it is to start at the bottom of the ladder. We've got to regain our old shorthand and typewriting skill." From their job-hunting experience, they agreed.

Within a very short time Bill's typewriter was cleaned and oiled, old shorthand books were dusted off, practice paper was obtained. For almost two months they practiced together in their spare time and then made the job-hunting rounds once more.

I don't know about Bill's friends, but I do know that Bill started as secretary with a firm in the financial district of New York City. As his firm grew and expanded, Bill started up the ladder again. Today he is one of the firm's vice-presidents.

WHEN I heard this story not so long ago, I thought of the many secretaries and stenographers on the job who have not been away from shorthand like Bill Gulden and his friends were, but who have become or are rapidly becoming rusty and need a shorthand review. As you might suspect, these stenographers probably *did* perform efficiently at one time, especially when they first came on the job, but they made no effort to retain or increase their shorthand potential and now they find that outlines that have not been used since school days seem unfamiliar and cause hesitancy; stumbling occurs when shorthand notes are read back aloud, and the boss is beginning to slip ahead during dictation. Oh, yes, they're managing to keep up even though they're struggling, but you can bet your last dollar they would think twice before accepting an advancement that would require faster dictation.

From time to time, usually when they are straining to keep up with their employer during dictation, these stenographers promise themselves they are going to start a shorthand review, but somehow time for the refresher course just doesn't seem to materialize.

ACTUALLY, a shorthand brush-up is *not* difficult. It does not have to take up a great deal of time. And it can be done alone or with friends from the office or the neighborhood who are anxious to regain their former speed. Check among your friends and you'll most likely find a number of them who would be willing to meet once or twice a week to help each other with a shorthand review.

IN letters, many of you have asked about the correct way to start a review; how to go about it. Well, what does a building inspector check first when he looks over a new home? You bet—the foundation. How is your shorthand foundation? Forgotten some of those beginnings and endings? Brief Forms? Phrases? If you have, get down your shorthand Manual from the shelf, dust it off, and start to look it over. You'll probably find a number of outlines that you've been writing incorrectly, and a number of basic principles that could stand a review.

Keep your Manual in your pocket or purse while going to and from work, and whenever time permits review a few pages. Underline or circle the outlines that need practice, and mark a principle that could stand review. In your spare time at the office or at home practice the material you have checked. A complete review of the Manual, even though it only takes in reading, for the most part, will aid you materially in strengthening your foundation. If you meet with friends at a Steno Circle, devote the first fifteen minutes of each meeting to a review of the Manual.

What a Man!

"Miss Greene! Something on my desk has been moved!!"

AFTER your shorthand foundation is in good shape again, start on the structure. Add more shorthand outlines to your shorthand vocabulary and refresh your memory of those outlines that do not occur regularly. Read shorthand. Take advantage of all the shorthand plates you can find in books that you may have, or in back issues of the Gregg Writer. Circle the outlines you can not identify and check them with a shorthand dictionary at your first opportunity. Increasing your shorthand vocabulary will help to eliminate the hesitancy that ordinarily occurs when the boss dictates a word that you had not recorded for some time.

IF your transcription speed is low you can send it skyrocketing (and I mean just that) and increase your shorthand vocabulary at the same time by eliminating one very bad habit. Stick a sheet of paper in your typewriter and start to transcribe one of the shorthand plates from this magazine. For the entire length of the transcription do not look at your typewriter to see what you have written. Let your fingers and your brain take care of the typewriting and the spacing situation. Too many stenographers get into the habit of looking at their typewriter after every five words transcribed, and it takes them two to three times as long to transcribe a letter. The "type-and-look" habit is one that is usually caught in school, but sometimes develops when a stenographer goes on the job. With a little discipline and a little practice the bad habit can be eliminated and transcription speed increased tremendously. You'll see what I mean after your first "no-look" transcription.

If you stumble and hesitate when reading shorthand notes aloud, more reading practice is indicated! Steno Circle members take turns reading shorthand plates aloud and help each other with difficult

forms. If you review by yourself, devote fifteen minutes a day to reading shorthand plates aloud. After one week you should note an ease in shorthand reading that you have not experienced before.

LAST, but not least, come a few decorations to make the house and the stenographer look like a good buy. In a house it's paint and wallpaper. In a stenographer it's speed and efficiency. Once the shorthand foundation is firm, the structure strengthened by an increased shorthand vocabulary, the finishing touch of speed should come fairly easily with dictation practice. This dictation practice should be just a little faster than the stenographer can take comfortably, so that mind and hand will become accustomed to a more rapid flow of words. Steno Circle club members dictate to one another for speed, but, if you are reviewing by yourself, dictation may be had from the radio: political speeches, news broadcasts, songs, and commercials. Some of this material may prove too fast. If this is the case, you had better be sweet to Mom, Pop, or Brother Pete, because they're your next best bet.

An excellent trick to obtain dictation material is to transcribe the shorthand plates in the GREGG WRITER to increase transcription speed, and then have the transcripts dictated to you at a fairly high speed, so that you can check your shorthand notes against the shorthand plates in the magazine to see whether or not you are writing the shorthand outlines correctly and are making full use of the phrasing possibilities.

REVIEW by yourself or with friends but, *by all means*, review! Don't let the quality of your shorthand slip to a point where you begin to doubt your ability or wonder whether you can handle a position that would require faster dictation. If you do, you are only building a road block in front of you on your road to success.

Make it a point to review periodically. Make full use of the GREGG WRITER. When you find the magazine in your mail each month, you know it's time to buckle down to a little review. And all the material for the review is in the magazine: the Study Corner to build a firm foundation; the stories in shorthand for reading and transcription practice; the Information Desk and the typing tests for other help. Have your friends use the magazine, too. They'll find it to their advantage, and they'll thank you for introducing it to them, for they need to keep up on their toes, stenographically, too.

Remember, if you don't stay brushed up, you may get the brush-off!

Direct Mail to Department

TYPING the department concerned, such as: "Purchasing Department," "Production Department," "Supply Department," etc., in the lower left-hand corner on envelopes directed to firms will eliminate unnecessary handling and save delays in delivery of your mail.—*Dave J. Teter*

Part-Time Work

ALTHOUGH many small concerns do not have full-time employment for a stenographer, they afford excellent opportunities for part-time work by student-stenographers, and steady full - day employment may often be secured by stenographers willing to do part-time work in several stores or shops.—*Dave J. Teter*

Answers to "Vaudeville" Quiz on Page 402

1. pACT
2. fACT
3. enACT
4. detrACT
5. ACTing
6. ACTinic
7. ACTion
8. ACTium
9. ACTor
10. ACTress
11. ACTual
12. protrACTed
13. tACTful
14. galACTic
15. bACTrian
16. fACTor
17. fACTory
18. retroACTive
19. reACTed
20. retrACTed

True in Civilian Life, as Well

IF I were asked what is the greatest single factor which contributed to a soldier's success, I would say morale. A high morale is based on discipline, self-respect and confidence of the soldier in his commanders, in his weapons, and in himself. Without high morale, no success can be achieved, however good may be the strategic or tactical plan. High morale is a pearl of great price.—*Field Marshal Montgomery.*

At the Sign of the

Information Desk

Send your questions to Information Desk, The Gregg Writer, 270 Madison Avenue, New York 16, N. Y. A letter is not necessary, a postal card will do, but be sure to give your name and address.

1. Is it correct to say, "A majority of the people *are* in accord"? "Majority" is singular; the plural is "majorities."—*G. B., Jr.*

"Majority" is a collective noun, which may be construed either as singular or as plural. In the sentence quoted, quite evidently many people are being considered; hence the plural would be selected.

2. I have seen the word *cannot* used as two words and used also as one word. Would you kindly show the difference between these uses?—*T. M.*

The solid form of *cannot* is generally preferred to the two-word *can not*. Authorities: Webster's Dictionary, Style Manual of Government Printing Office, Manual of Style of Chicago University Press.

The two-word form is not wrong, however, and it is the correct form in such a sentence as this:

She can not only type but take dictation.

When the writer wishes to be very emphatic, the two-word form is frequently used.

3. How should we form the plural of words used as words, and of proper names? Also, is it ever proper nowadays to use the title *Messrs.* in a business address?—*C. T.*

(a) Authorities differ in their application of the general rule that the plural forms of words used as words are formed by adding an apostrophe and *s* to the singular. There is equal authority for *whereases* and *wherefore's*, for *ands* and *and's*. In business, however, the tendency is always toward the simpler procedure in any matter of style. Therefore, when there is no confusion and the words are commonly used, it is customary to form the plural by adding simply *s*, as in *ups and downs, ifs and buts*. In the unusual or odd-looking plurals, however, the apostrophe and *s* is better usage, as *which's* and *that's*. (Possibly because in many such words a second syllable occurs in pronouncing them, and the apostrophe, in a way, represents the missing vowel the extra syllable would normally include.)

(b) Most authorities form the plural of proper nouns by adding *s* or *es*. *Adamses* is correct.

(c) The title *Messrs.* is used still before the names of two or more men who are associated in business when the association is a partnership or merely a personal combination, not a company. For example:

Messrs. Hill & Boyd (a firm of attorneys, say)
Messrs. Park & Bedford (perhaps a firm of real estate brokers)
Linton & Walsh, Inc. (a corporation)

4. Please inform me which of the following words should properly be used in the sentence:

"Enclosed for your (*advance* or *advanced*) information are two copies of our Specification No. 10, dated February 6, 1947, covering . . ."—*L. H.*

The adjective *advance* means something issued or sent in advance. It is therefore the correct word in the sentence quoted.

As an adjective, *advanced* usually means the opposite of *backward*.

5. How should you capitalize and underline the typewritten title: From 9:00 'til 5:00 Without Fatigue; also, where do you type "Air Mail" on an envelope?—*M. B.*

(a) A title of this kind may be underscored in broken style, omitting the underscore under the apostrophe but underscoring all the words, or it may be underscored in unbroken, or continuous, style from the *F* of *From* to the final *e* of *Fatigue*. The continuous style is generally preferred in

(Continued on page 419)

Punctuation in a Nutshell

By Lottie Caton Abbott

Period

(a)—At the end of sentences.
(b)—After abbreviations.

Question Mark

(a)—At the end of direct questions.
(b)—After each question in a series. Complete questions should begin with capitals: *"But where are the stocks? the bonds? the evidence of prosperity?"—"Did you get a letter? Did you send it right on to Mother? And did you send the packages, too?"*
(c)—Enclosed in parentheses (?) to express uncertainty.

Exclamation Point

(a)—After interjections and exclamatory expressions.

Colon

(a)—To introduce enumeration of articles or particulars.
(b)—To introduce long quotations.
(c)—Before concrete illustrations of a general statement.
(d)—After the words "following," "in the following manner," "thus," "these," "two," "three," etc.
(e)—After salutation of letter: "Dear Sir:" "Gentlemen:"
(f)—To separate compound sentences when members are subdivided by semicolons.

Semicolon

(a)—Between members of compound sentence when conjunction is not expressed.
(b)—Between members of compound sentence when conjunction is expressed and the parts are subdivided by commas.
(c)—Between co-ordinate clauses joined by conjunctive adverbs such as "accordingly," "consequently," "however," "nevertheless," "otherwise," "at least," etc.
(d)—Before such words as "for example," "for instance," "namely," "viz.," etc.

Quotation Marks

(a)—To enclose exact words of speaker or writer, or
(b)—Titles of books, articles, and plays.
(c)—To enclose special words, objectionable words, slang, etc., or
(d)—Words used aside from original meaning, or
(e)—Technical words and Trade names.
(f)—Quotations consisting of more than one paragraph, use quotation marks at the beginning of each paragraph and at the end of last one.
(g)—Quotations within quotations require single quotation marks ('——').
Note.—If question mark (?), exclamation point (!), colon (:), or semicolon (; are included in the quotation, place quotation marks after point; if not, us quotation marks before. Commas and periods should *always* be placed insid quotation marks, regardless of context.

Comma

(a)—Separate clauses joined by co-ordinate conjunctions (*and, but,* etc.).
(b)—To set off nonrestrictive clauses (additional thought or explanation).
(c)—Introductory expressions—adverbial, participial, infinitive—conditional or preparatory clauses introducing principal clause—any clause out of order.
(d)—To separate contrasted expressions.
(e)—Before SHORT quotations.
(f)—Used to show important omissions.
(g)—Used to set off parenthetical expressions, words in apposition, intermediat expressions, and direct address.
(h)—To separate words or phrases used in series.
(i)—To prevent ambiguity.
(j)—To separate figures—1,675,500,756.

Dash

(a)—Abrupt change.
(b)—To set off parenthetical expressions wherever commas would not give sufficien emphasis: *"These written promises to pay—for indeed they are promises—are called promissory notes."*
(c)—To introduce a summary of particulars. Much used in sales letters for em phasis. Sometimes introducing *"for example,"* etc.
(d)—Used after subheads and to introduce names of person quoted: *Note "Writers that do not,"* etc. *"Many good things are lost by not asking fo them."—McKinley.*
(e)—Used to show omission of letters and figures: Miss M— Pages 15—17.
(f)—After series of clauses separated by semicolons and depending on final claus *"If we think of glory in the field: of wisdom in the cabinet; of the pure patriotism: of morals without stain—the august Washington presents itse as the personification of all these ideas."*
(g)—Used instead of parentheses for informality.

Parentheses

(a)—To separate letters, words, or expressions having no bearing upon the thoug
(b)—To enclose figures following amount expressed in words.

Brackets

(a)—To enclose explanations made by someone other than speaker. (In type, n on typewriter.)

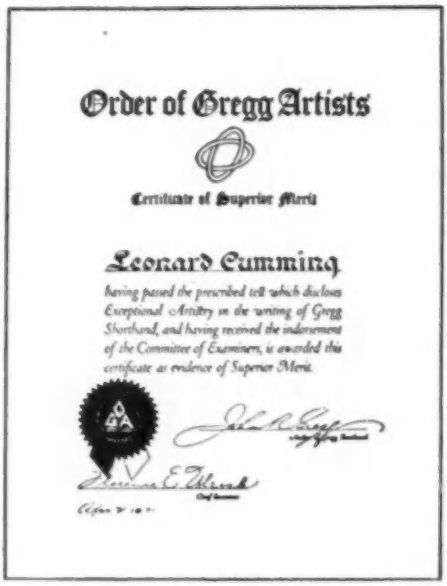
NOW FOR THAT FINAL SPRINT

Get going, students—out after the rest of the awards, before school closes. And, teachers, here are the rules for the race!

FLORENCE ELAINE ULRICH

THIS is the time to go into a huddle and talk "turkey"! How many awards do you have? Have you qualified on the 100-word shorthand speed test? If you are a Senior, you should already have the award or be earning it this month. If you are a Junior, you probably have taken the 60-word shorthand speed test; if you have not, how about taking it this month?

Junior students should qualify for the Junior O. G. A. and Junior O. A. T. certificates and should submit their tests this month. The senior students (and the stenographers who do not already have the awards) should try the O. G. A. Membership, the Senior O. A. T., and the Competent Typist tests for the pin or certificate awards. The time to write the tests is—you've guessed it!


Order of Gregg Artists

Certificate of Superior Merit

Leonard Cumming

having passed the prescribed test which discloses Exceptional Artistry in the writing of Gregg Shorthand, and having received the indorsement of the Committee of Examiners, is awarded this certificate as evidence of Superior Merit.

HAVE YOU WON YOURS?

This certificate is the highest shorthand penmanship award attainable

YOU don't have very long left for practice, so dig in and get going! That job you want will go to the best qualified. Competition is growing keener every day, and employers once again are becoming "choosey" about their stenographers and typists. They want good ones—and the awards you obtain from this Department will be proof that you are proficient in shorthand and typewriting.

Come on now, let's see what your best record will be when you come abreast of the goal line at graduation! Full instructions for taking the tests are given again this month so that your teacher may easily prepare the papers for submission. Demonstrate what you can *really* do. Make your teacher proud of his—or her—students! The work is bound to be fun, believe me!

O. G. A. TESTS (JUNIOR AND SENIOR). The O. G. A. Tests for shorthand style may and should be practiced, and the student should be given any needed help to improve his writing style and fluency. (A Key to the Marking of the O. G. A., an aid in criticizing students' notes, will be supplied upon request.) The test may be written with either pen or pencil, on any good penmanship or notebook paper. The test is rated on fluency and accuracy in the formation of the outlines.

After the students have practiced the test, select the papers that represent their best work; collect 10 cents (certificate) or 25 cents (pin) to pay the awards fee, and send remittance and papers by first-class mail to The Gregg Writer, 270 Madison Avenue, New York 16, New York. If ten or more O. G. A. certificate tests qualify, the student writing the best paper will receive a club-prize pin in addition to his certificate.

JUNIOR AND SENIOR O. A. T. TESTS. The Junior O. A. T. test should be typed on one sheet. Paragraphs should be indented five spaces and there should be

two spaces after each sentence. The test should be free of typographical errors and erasures and typed with a smooth, even touch. The test is judged on the qualities of neatness, arrangement, and accuracy. The certificate fee is 10 cents.

The Senior O. A. T. test frequently requires two sheets; but follow the instructions given with the test. The problem to be set up should be studied first, for arrangement, and a draft made, if necessary, before the final copy is typed for submission. The fee is 25 cents if an O. A. T. pin is desired; 10 cents for the O. A. T. Senior certificate.

The O. G. A. and O. A. T. tests are published in the GREGG WRITER each month, and the test in the current magazine may be used until the next regular edition arrives.

THE COMPETENT TYPIST TEST. The Competent Typist test *should be practiced,* and the best record the students attain on a ten-minute timed writing of the test during the month should be submitted for an award.

To qualify, a test must contain not more than five errors. Students should type name, name and address of school, and personal address (city and state) at the top of the paper. And (opposite):

GROSS WORDS NUMBER OF ERRORS
PENALTY NET WORDS A MINUTE

for the record you are to fill in upon completion of the test and before submitting it to us. It is suggested that the marginal stops be set at 10 and 75, but any reasonable length line is accepted.

Tests should be corrected and all errors indicated. If the net speed is not less than 30 words a minute, the paper is eligible for an award. To obtain the net words a minute, count the number of strokes written and divide by five to get the gross number of words. From the gross number of words subtract ten words for each error and divide the remainder by ten (minutes) to determine net words a minute.

By using the C. T. Awards as an inducement for practice each month, you will find it easy to obtain 50, 60, 70, and even 80 words in the time formerly required to obtain 40 or 50 words.

Beautiful C. T. pins are available for **25 cents at 50, 60, 70, and 80 words; certificates are issued at the lower speeds—**

O. G. A. Membership Test for April

Playing the Game

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fee 10 cents. The Gregg Writer provides application blanks which are to be filled out and submitted with the tests each month.

SHORTHAND SPEED TESTS. In any incentive plan, the earlier the students begin earning awards the faster and better will be their progress, because of sustained interest in accomplishment. Do not, therefore, overlook the importance of the primary certificates to the Awards Program. It is the initial interest in earning certificates that can be fanned into a consuming desire to qualify at the higher levels of skill and obtain the higher speed awards. Five-minute shorthand speed tests at 60, 80, 100, 120, and 140 words are published in the Gregg News Letter each month.

Dictate the test that your students are ready for this month, then assign the typewriters for transcription. If it is not convenient for students to go immediately to the typewriters, collect the notes and put them in safe-keeping until machines are available for transcription.

The transcripts and notes must be submitted on tests given at 100 words and higher speeds. It is not necessary to submit the papers at the lower speeds, although a statement to the effect that the tests were given in accordance with regulations must be signed by the teacher. The application blank for shorthand speed awards will be found on the inside cover of the News Letter. Certificates are given at 60 and 80 words (10 cents) and pins at 100, 120, and higher speeds (25 cents).

Complete instructions for timing and correcting transcripts, including number of errors allowed on each test, will be found beginning on page eleven in the Awards Instruction Booklet.

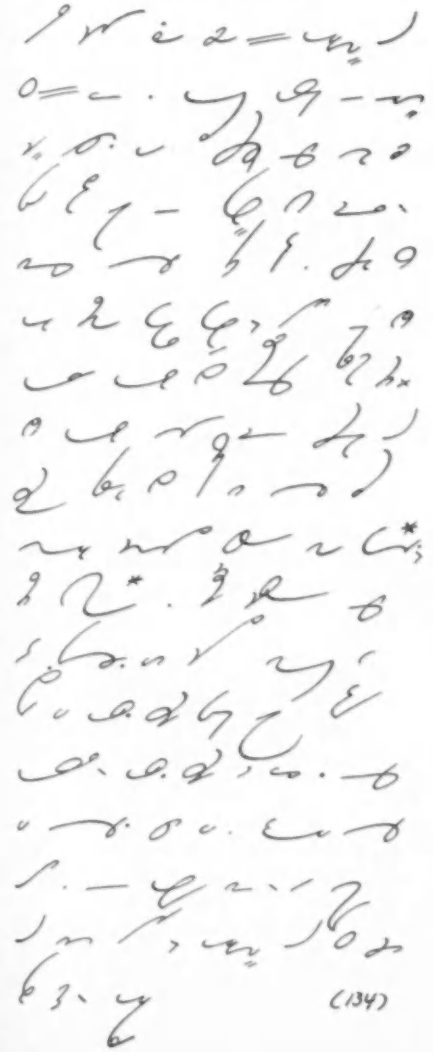
THE COMPLETE THEORY TEST. This is a test of the principles of the Manual. Dictate the words of the test and have the students transcribe them. One error is charged for each error in transcription or in writing the shorthand outline. A grade of 90 per cent is required for the certificate. The fee is 10 cents.

ARE THERE ANY QUESTIONS? Thousands of letters of inquiry have been coming in from teachers who received (last Fall) the beautifully illustrated circular showing the pins and certificates. The Awards Instruction Booklet, awards application blanks, and Honor Rolls for the classroom will be mailed to any teacher upon request.

TRANSCRIPTION SPEED SEALS. The Transcription Speed Seals for your classroom Honor Roll will be mailed with the shorthand speed certificates if you will

Junior O. G. A. Test

A Letter for You



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* practicing develop

give the transcription speed in words per minute for each student, on the awards application blank. (To obtain the transcription speed in words per minute, divide the total number of words transcribed by the number of minutes it took to type them. The result will be the number of transcribed words per minute.)

THE NEW TEACHER'S CERTIFICATE. Noticeably better results are obtained in the classrooms each year through the consistent use of the GREGG WRITER'S progressive series of tests and awards in shorthand and typewriting. The accomplishment of teachers using this incentive program generally exceeds anything done previously without the motivating power of the awards.

This year we are recognizing this superior accomplishment in the teaching of business skills by awarding THE GREGG WRITER CERTIFICATE OF TEACHING ACCOMPLISHMENT to teachers of shorthand and typewriting whose students earn the awards stipulated.

Those eligible:

(a) Teachers of both shorthand and typewriting who qualify 80 per cent of their seniors for the O. G. A. Membership Award, and the 80-word Shorthand Speed Certificate; and who also qualify 50 per cent of their students for the 100-word Shorthand Speed Certificate or Pin.

In typewriting, 80 per cent of the seniors must have won the O. A. T. Senior Award and the 40-word Competent Typist Certificate; and 50 per cent must also have qualified for the 50-word Competent Typist Certificate or Pin. (The 50-word award may appear to be high to typing teachers who have not used the Competent Typist Speed Test as a motivating device for the development of speed; it is a nominal attainment in schools where the C. T. is used regularly.)

(b) Teachers who instruct classes in shorthand only, may apply for the Certificate if the above shorthand requirements have been met. These Certificates will indicate that such accomplishment was in shorthand only.

(c) Teachers who instruct classes in typewriting only, also may apply for the certificate if the above typewriting requirements have been met. These certificates will indicate that such accomplishment was in typewriting only.

The Gregg Writer

Certificate of Teaching Accomplishment

THIS CERTIFICATE IS AWARDED TO

Marion C. Maxwell

in recognition of outstanding results accomplished in the teaching of shorthand and typewriting as evidenced by the percentage of students under instruction who have earned awards through the official

Gregg Writer Testing Program

GREGG SHORTHAND

Who'll be first to hang this new award in his classroom?

THE CERTIFICATE will be awarded *With Honor* if, in addition to having earned the regular awards, 80 per cent of the students receive the 100-word Certificate or Pin in Shorthand Speed and 25 per cent win the 120-word Shorthand Speed Pin; and if at least 25 per cent of the students receive the 60-word Competent Typist Award.

This new Teacher's Certificate will be issued *free of charge*. Please write to the Awards Department of the GREGG WRITER for application blank for this beautiful certificate of teaching accomplishment as soon as your students have met the minimum requirements for this fine award.

Check up your records today!

April Test Material

[All clubs of test papers should be accompanied by a typewritten list of names to expedite checking and insure accuracy in making out certificates. April copy is good as membership tests for O. A. T., C. T., and O. G. A. until receipt of the May, 1947, issue.]

Senior O. A. T. Test

INSTRUCTIONS: Type the NOTICE OF ANNUAL MEETING OF STOCKHOLDERS given (page 419) as the Junior O. A. T. Test. Then, on a separate sheet, type the following rough draft tabulation. Type all titles in full—do not abbreviate any of them.

Minimum Office Standard: Satisfactory work on first writing in 40 minutes.

all caps.

Information as to Officers, Directors and Nominees (Year 1946):

Name--Principal

Occupation or Employment	Year Elected	Shares Held	Remuneration for 1946	Position Held
Edward H. Brown, Vice-President, F. H. Iron Export Company	1945	None	$ 900.00	Director
Elgin S. Bower, Chairman, Pacific & Orient SS Line	1944	None	850.00	"
Harry F. Fisher, Executive V-Pres; V-P, The Able Delivery Co.	1945	None	10,008.23	" & Exec-VP
John M. Hillery, Jr., Pres; Pres, The Able Del. Co.	1944	None	20,650.10	Director President
Clifton S. Atkins, Partner, W.R.Press & Company,	1943	1000	1,500.00	Director
Chester S. Walton, Partner, Hallheimer & Co.	1945	1500	800.00	Director
Abraham R. Boyce, Partner, Parker, KENT, White & BROWN	1927	2500	1,050.00	Director
Berry Strange, partner, Strange & Hillbrow	1944	100	150.00	Director
Marston J. Halters, President and Treasurer, Marlow-Rock Corp.	1928		14,000.00	Director
John P King, Vice-President King & Company	1946	None	100.00	Director

Line up the tabulation

April Competent Typist Test

Use double spacing in typing this test

(To find the gross number of words you write, divide gross number of strokes by 5; then deduct ten words for each error to get net words written. Divide this by 10 to determine the net words per minute. The number of strokes is indicated at the end of each line in order to facilitate counting the gross number of strokes written.)

	Strokes
Two hundred and thirty years ago a curious adver-	48
tisement appeared in southern France. It announced	100
that one Andre Treviot, so far as is known the first	153
professional swimming instructor, would give swim-	202
ming lessons for fifty centimes apiece, or in exchange	257
for a pint of snails. More often than not his fee was	312
paid in snails — which suited him perfectly, for he liked	369
to eat snails. In fact, he esteemed snails so highly that	428
he wrote several learned treatises on their proper enjoy-	484
ment. He maintained the lean and muscular snail was	537
much tastier—that no snail was worth dining upon un-	589
less it could pull three times its own weight—and he	643
devised a sort of snail proving ground on which he	694
used to test out the pulling power of individual snails	750
by hitching them to large stones, subsequently rejecting	807
those whose biceps were subnormal.	843
It is interesting to know that among the people of	894
that time, all Treviot's ideas about snails passed un-	947
noticed. But not his curious, insolent, unheard-of pre-	1002
sumption in giving lessons on how to swim. Why teach	1056
anyone to swim? All you need do is throw a person in	1110
the ocean, and he will discover how to swim. That had	1165
been a universal philosophy for centuries, but gradually	1222
it began to change. Society commenced to realize that	1277
to coax a young lad to the end of a pier, trip him up,	1332
and push him into the Atlantic was not always the best	1387
plan. Because more often than not, he not only failed	1442
to learn how to swim, but acquired a permanent fear	1494
of the water. Sometimes he drowned.	1532

Strokes

Until recently the world's attitude toward the young 1585
man starting out in life has been somewhat the same as 1640
it used to be about swimming lessons. Just push him 1693
off the dock of college life into the whirlpool of busi- 1748
ness, and somehow he will take care of himself. But 1801
again, results have not always been satisfactory. There 1858
have been many casualties, too many perhaps for the 1910
good of the nation. A few exceptional young men who 1963
were gifted with exceptional aptitudes quickly found 2016
the fields where their abilities would flourish to the 2071
fullest extent. But for every one who made a speedy 2124
success, there were a dozen others who groped around 2177
for years, floundering about, trying hard to locate the 2233
field where they could work successfully and with 2283
enjoyment, and earn enough to support themselves 2332
decently and raise families. 2362

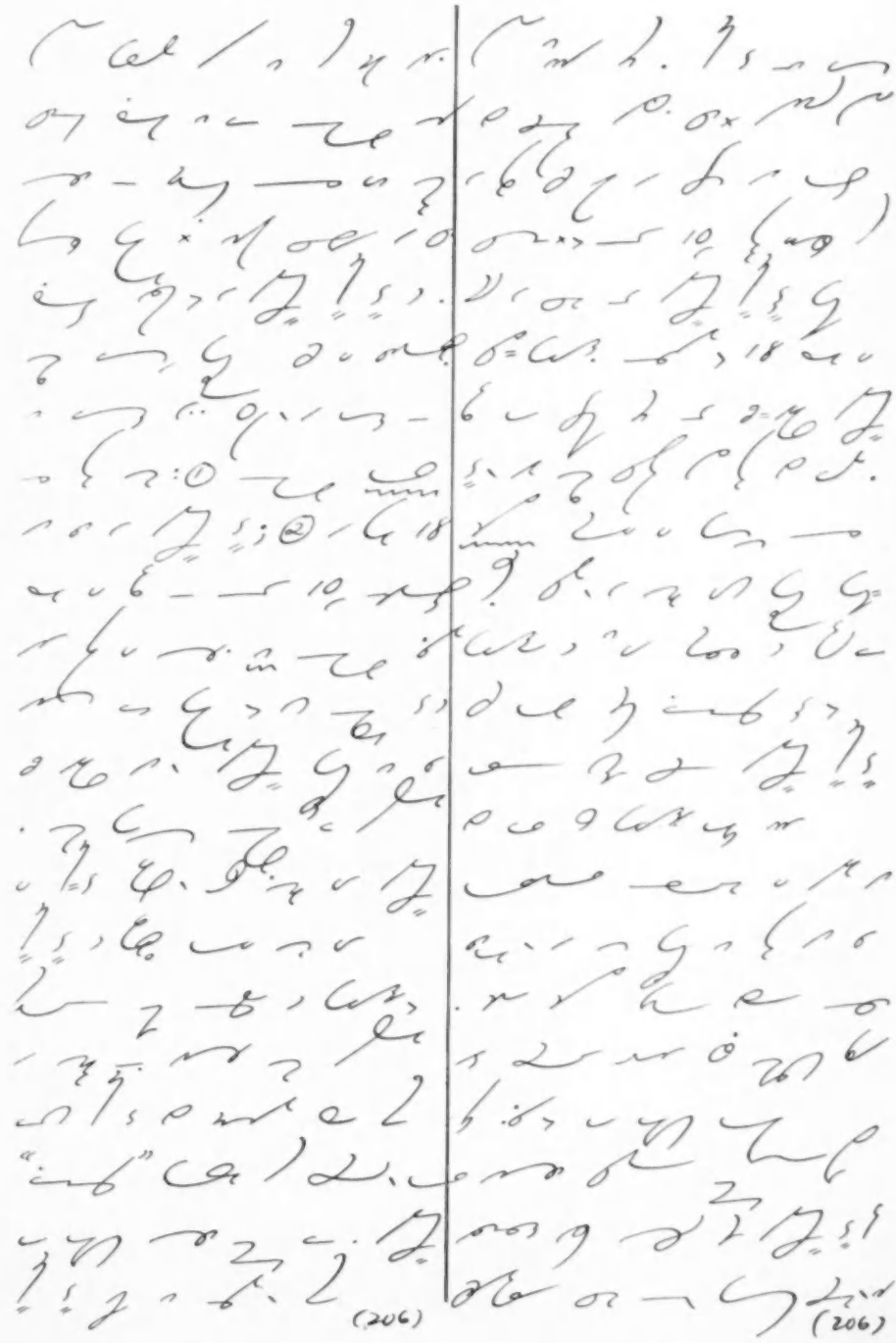
In the last decade, the world has begun to think about 2417
ways of helping the young man select the field where 2470
he will be successful and avoid the field where he will 2526
be a failure. For today we realize that the strength and 2584
power of any nation depends upon its ability to make 2637
the most of the individual abilities of all its citizens. The 2701
man or woman in a misfit job is as marked an economic 2755
waste as the eight-cylinder engine that fires on only 2809
three cylinders. Obviously a nation, half of whose citi- 2865
zens are working at only fifty per cent efficiency, runs 2922
the risk of being outdistanced by the nation, perhaps 2976
smaller in size, which succeeds in utilizing a greater 3031
proportion of the potentialities of its people. 3080

Whether your car, twenty years from now, will be a 3131
third-hand Ford or a new Rolls-Royce depends to a not 3185
inconsiderable extent on how wisely you now appraise 3238
your own abilities and choose the field where they can 3293
be best utilized. — *Extract from Preface of "Choosing a* 3310
Career," by George Bijur.

[*Repeat from the beginning until end of the ten-minute test period.*]

Transcription Speed Practice

(412 Standard Words)



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Junior O. A. T. Test

INSTRUCTIONS: Type this NOTICE OF ANNUAL MEETING OF STOCKHOLDERS in letter form, supplying current date.

To the Stockholders of
UNITED STOCK CORPORATION:

Notice is hereby given that the Annual Meeting of Stockholders of UNITED STOCK CORPORATION will be held at the Office of the Corporation, No. 16 State Street, Chicago, Illinois, on Thursday, May 29, 1947, at 11:30 o'clock A.M., for the purposes of (a) electing a Board of Directors, (b) ratifying or rejecting the selection, by a majority of those members of the Board of Directors of the Corporation who were not officers or employees of the Corporation, of Messrs. Brown, Dennis, and Paul as the firm of independent public accountants to audit the accounts and to report on the financial statements of the Corporation for or during the year 1947, and, if such selection be rejected, appointing another firm of independent public accountants for such purpose, and (c) transacting such other business as may properly come before the meeting.

Only stockholders of record as shown by the transfer books of the Corporation at the close of business on January 31, 1947, are entitled to notice of, and to vote at, such meeting.

By Order of the Board of Directors:
Frank J. Dunnigan
Secretary

Information Desk

(Concluded from page 409)

business because it saves time. The *T*, the W, and the F, would be capitalized, not the *t* in the contraction *'til*.

(b) The latest Official U. S. Postal Guide to which we have access says:

"Air mail should be conspicuously endorsed by the sender in the space immediately below the stamps, 'Via Air Mail.' If mail is to be sent by air in this country and transported across the Pacific Ocean by steamer, this line should read, 'Via Air Mail Except Over the Pacific.'"

6. **Which is correct in the following sentence: "The Smith Electric Company (*are* or *is*) now engaged in a general overhauling of Substation No. 2. They have installed their Portable Substation No. 170 . . ."—*D. W. L.***

Company names may be either singular or plural, according to the sense of the sentence. As the second sentence of the extract quoted contains the plural pronoun referring to the company, evidently the writer thinks of the company in a plural sense. Therefore the plural verb (are) should be used in the first sentence.

7. **In writing personal letters for my employer to his mother and father, should I start it "Dear Mother and Father," or "Dear mother and father"? And do you capitalize *mother* and *father* within the letter when saying something to them or about them?—*M. C.***

The words *father, mother, aunt,* etc., are capitalized when they are used as titles or as names; but, on the other hand the words are not capitalized when refereace is made to the persons. So say:

> **Last week Father and Uncle John started on a long trip to the Far East.**
>
> **Last week my father and uncle started on a long trip to the Far East.**

In a salutation in a letter the words are capitalized, of course, since they stand for a proper name; thus:

> **Dear Dad: Dear Mother: Dear Brother:**

8. **To what age limitations do you apply "Master" in addressing mail?—*J. G.***

"Master" should be used only for addressing very young boys—not over about ten years of age.

9. **(a) The dictionary advises two syllables in the pronunciation of *coupe*, but the general usage seems to be one syllable. Will you please tell me which is preferred?**

(b) In open style of punctuation, we were taught in high school not to use a comma after the complimentary closing. Many secretaries do use the comma. Is this correct?—*A. J. B.*

(a) The correct pronunciation of *coupe* is *kōō pā'*. The common pronunciation, *koop*, is incorrect.

(b) By far the larger number of offices use the comma after the complimentary closing. To omit it is to follow an extreme style of open punctuation. This may be done, however, if other letter parts are consistently not punctuated.

THOSE LANGUAGE HAZARDS

Only a mind free from the routine burden of writing can meet them, as they arise, with poise and with comprehension

CHARLES LEE SWEM
Official Shorthand Reporter, New York Supreme Court

THE shorthand reporter is usually not a linguist. Indeed, there is no need that he be a linguist in order that he ply his craft competently. Yet, there are few people who must know as much about the accents and vocal peculiarities of all tongues as the reporter who practices his profession in the courts of a cosmopolitan city. He must be familiar with what a Frenchman does with his *s*'s; how a speaker of the Spanish tongue treats his *g*'s and his *z*'s; what most of the Europeans of all languages do with their *r*'s and our *th*'s; and, though knowing nothing of German or Yiddish, how the sentence structure of these tongues differs from that of the English.

None of these things is it necessary for him to learn academically, but only in a phonetic way as they affect the sounds which pound or hiss against his eardrums and which he must translate into readable English in his transcript. His knowledge and his skill in this respect come to him empirically, by trial and error, by experience in reporting, from daily recording such a Babel of language from the witness stand that he cannot help but acquire a special attunement of ear and mind to these things. He could not acquire it otherwise. No special course in language would give it to him completely, for much of it is outside the scope of literate speech. For the most part, it is idiom in both structure and accent, flavored frequently by Americanisms that no book will tell about but which must be experienced to be understood or believed.

NO reporter, therefore, commences his career with this accomplishment, of distinguishing between and completely comprehending foreign accents. Place him for the first time in a police court of a metropolitan community, let him listen to an array of witnesses in a simple assault case, and he will begin to wonder if he himself speaks the language of the land in which he lives. It is English all right, but with such an accent and flavor that it is like some foreign-American dish that he must become accustomed to, like chop suey or chow mein—which good authority says are really American dishes with a Chinese accent, or the reverse! But the reporter learns—both to like chow mein and to comprehend what the accent means. He learns by experience.

His chances of learning reasonably quickly and surely will depend upon two things: his general background of education and observation, and the degree to which he has acquired a mastery of his reporting medium—his shorthand. The more he knows of his own native tongue, its sources and derivations, the more easily will he comprehend when a foreign-educated witness will take a simple English word and by accent or inflection transform it into something that sounds for all the world like a foreign tongue. And the more widely he has read and listened, the more certainly will he know something at least of the peculiarities of different languages, different accents, and especially of different inflections. There is nothing more confusing at times, for instance, than the usually faultless speech of the educated Britisher who speaks the same tongue as we, but who does it sometimes with an economy of enunciation and a rising inflection that to the unattuned ear makes it as incomprehensible as a foreign tongue. Normal, intelligent, and well-speaking Americans will often sit before a British-made movie and understand less than a third of the dialogue of the competent, educated, but clip-tongued English actors.

BACKGROUND, then, in the form of education, reading, and observation, is a distinct asset to the reporter learning to do the crossword puzzling of accent and inflection, although lack of background may in some respects be compensated for by the general alertness and keenness of perception that the competent reporter must always possess. For the second and more

important asset, however, that of complete mastery of shorthand, there is no substitute. When the ear and the mind have to struggle to hear and to comprehend what is being said, there is no time to think of outline or phrase. Those things must come quickly and automatically from the reflex or subconscious portion of the mind, where mastery of a skill like shorthand must always reside, leaving the so-called conscious or thinking part of the mind free to grapple with the unusual and the especially difficult.

And by mastery is not meant merely knowledge of system. There must be speed, too, and high speed. Shorthand speed is too often regarded as a mere technical accomplishment (which it essentially is of itself); but the better equipped a reporter is technically, the less effort and time he must expend on the mere routine of writing, and the greater opportunity he will possess to make use of whatever thinking capacity he has. Thus, a writer of exceptional ability and of less educational background may surpass a writer of great educational attainments and of mediocre technical ability, just because he has this balanced division of effort that the other lacks. Certainly, in any reporting task where the mind must always concentrate on accent and comprehension, the ability to write fast and automatically is probably the first consideration of competent reporting.

The Other Fellow Has His Troubles, Too!

"Anything I can do to help?"

ALL shorthand systems are basically designed to record correct speech. By correct speech is not meant simply the more polished and formal diction of the literate, but the colloquial speech of the uneducated as well. The modern shorthand system is capable of expressing any sound man is capable of uttering, whether the sound has any meaning or not; but shorthand is a highly useful and practical art, so that in its modern development it has followed closely the trends of language to which it must adapt itself, particularly in its phrasing possibilities. Its briefest forms and its most facile phrases are assigned to the commonest words of the language and the most commonly grouped phrases. Thus, if a speaker says *it makes no difference to me*, the reporter can express that entire utterance in one shorthand phrase if he desires, faster than the speaker can utter it; but if a speaker (a German, for instance, who expresses himself in English according to the structure of his own native tongue) should say *it to me no difference makes*—well, the reporter has not only much more shorthand to write, but he has a psychological hazard to overcome in simply hearing so unexpected an expression. If, in addition to that, the German "growls" the expression, as he might well do, and rolls the *r* around the back of his tonsils before he emits it, as he will most likely do, it can be seen that the reporter, if he is going to survive, must have his mental decks cleared and no useless impedimenta, like a half-baked knowledge of system, lying around as the shooting begins.

Or, when the reporter is accustomed to hearing and writing most automatically the common phrase *I take it*, and a member of a delightful and melodious race sits on the witness stand and insists on *I taken it*—well, again, it is a little thing, but this same delightful and melodious race has a habit of talking very, very fast, and the reporter had better have his conscious mind wide-awake and free when this happens, as it often does.

Or, when *any* European attempts in a fast utterance to say either *three*, *throw*, or *through*, it is much, much better that the reporter be fast and experienced than intellectual and cultured—for both reporter and record!

I SHAN'T even mention our own charming Americanisms such as *thoity-thoid*, *Oil of Sussex*, or a *pernt of lore*, but they are part of the scene, too, and no reporter can be called competent until he can snatch

them out of the air on the fly and translate them instantly into what Webster and Century and Standard say that these "moidered" words really mean.

It is apparent from a mere recounting of them that the accomplishment of handling them instantly and accurately is a distillation of experience and shorthand speed. They are not susceptible of being placed between book covers and taught academically, but must be met as they come. And only a mind that is freed from the routine burden of writing can meet them with poise and comprehension.

Clinical Analysis

IN this issue, there is presented for the interest of reporter and student alike, a page of shorthand notes of Miss Lille E. Moser in the test in which she wrote at 200 words a minute to win the Gregg Diamond Medal. Miss Moser is not a reporter: she has declared that she has no interest in reporting, but that shorthand to her is only a hobby.

I regret that Miss Moser feels that way about reporting, for she has all the natural ability to become an exceedingly accurate and high-speed writer. Indeed, I have rarely seen shorthand notes indicating such natural ability as she possesses. These are unusually well-formed notes at any speed, but to realize that they were written at 200 words a minute is a bit breathtaking. They are so very well formed that possibly half of them could be lifted from the page and presented as models of perfect outlines—outlines that could not be written more correctly or beautifully in any circumstances.

SUCH a page of notes indicates, as nothing else can, that shorthand is a writing art, not an instrument of the draftsman. Fluency is as essential a part of shorthand as is perfection of outline; there is nothing that so nearly epitomizes the shorthand art as a perfect outline rapidly written.

Look at the outlines in the first column, third line—"that I am able to report to you"—and in the middle of the second column—"I realized full well that when we brought this bill here there would be"—and note both the perfection and the sheer life of most of them. Perfection of outline such as that could not be achieved except at high speed.

Note, too, throughout the page, the almost invariable distinction between the large and small circles. Note especially, near the bottom of the first column, the phrase, "I measure" There can be no doubt which is an *a* and which is an *e*. As a matter of fact, Miss Moser has a tendency to exaggerate the size of the *a* in most cases, a habit that makes for both accuracy and speed in reading.

IT is obvious that when Miss Moser says she has made shorthand a hobby she has taken her hobby seriously, and developed it to an unusual degree of beauty and perfection. She says she has no particular desire to become a reporter, but she didn't say *positively*. It would be a pity to waste such natural ability on a mere hobby.—*C.L.S.*

Transcript of Miss Moser's Diamond Medal Test Notes on Page 423

—agreement on all items with two, or possibly three exceptions.

It is, therefore, with pride and pleasure that I am able to report to you that the time consumed in lengthy hearings was put to good use and that we are now presenting to this House a bill with reductions in the budget estimates reaching the total of nearly 50 per cent. I am certain that our committee has established a record in savings greater than in any regular annual appropriation bill during my rather extended period of service in the Congress.

If you will turn to page 7 of the committee report you will find a table giving the reductions recommended by the committee in the budget estimates and it shows substantial cuts in every activity. In some cases the reductions are well in excess of 50 per cent, but in others the cuts are not so great.

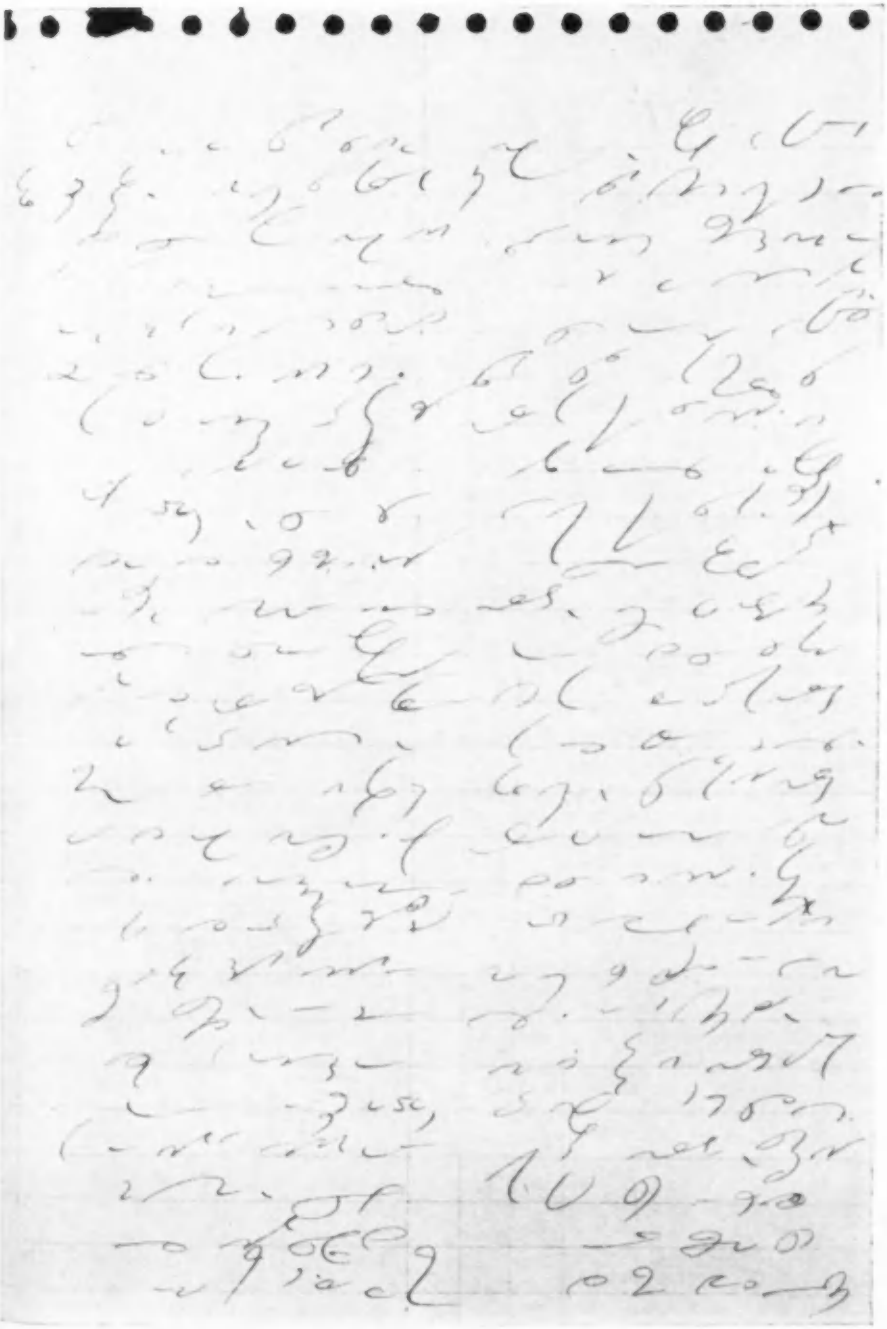
I measure my words when I say that no agency is hurt or even crippled. I appreciate the gentleman's suggestion that it is difficult to vote for economy when the reduction affects one's own State or Congressional district. I can well understand the gentleman's attitude, but frankly I would rather be charged with cutting too deeply on the matter of appropriations than to be charged with being extravagant.

I am not surprised at the criticism. In fact, I realized full well that when we brought this bill here there would be criticism, but my hide is getting pretty tough. I do not object to the criticism; rather, I welcome it. I know that when you cut a project in your colleague's own district, one in which he is vitally interested, then you are getting into dangerous territory. One who objects to criticism should not be on the Committee on Appropriations, for he is certainly going to be criticized.

I wish to say to the gentleman, however, in as kindly a manner as I know how, that he is not the only member of this House—

Page from a Diamond Medal Test

Notes of LILLE E. MOSER



WHO'S WHO IN SHORTHAND SPEED

Beautiful Hawaii—oh, to land a job there!

EXAMINER A. A. BOWLE

William Nestuk

OH, to land a job in beautiful **Hawaii**! That's what the smiling young man above has done. No wonder he smiles. He also won the Gregg Diamond Medal recently. And he has qualified on the New Jersey C. S. R examination and now holds the degree of Certified Shorthand Reporter. So, who wouldn't smile a smile of contentment!

MR. WILLIAM NESTUK is a graduate of the Dunsmore High School, Dunsmore, Pennsylvania. While attending the school, he gave extra consideration, thought, and practice to shorthand, which led him to attain the highest commercial honors in the school at graduation. He gives Miss Sally Regan considerable credit for inspiring him and keeping him on his toes in his search for expertness in the shorthand field.

Upon graduation, Mr. Nestuk studied accounting for several months at night at the Drake Business School, Passaic, New Jersey. He was then employed as a civilian stenographer, and in March, 1943, he was drafted into the military establishment. Mr. Nestuk served as a stenographer in the Inspector General's Office, reporting investigations, and as a reporter of general courts-martial. After thirty months in uniform he returned to his native Newark, New Jersey, and gave serious thought to developing greater ability in the shorthand writing field, with an eye to a court job.

He decided to attend Gregg College, Chicago, and it was while there that he qualified on the 200-word-a-minute test and was awarded the coveted trophy.

ANOTHER return to New Jersey, where he took the State C. S. R. Examination and qualified. Just ten days after this accomplishment, Mr. Nestuk was on his way to beautiful Hawaii—Pearl of the Pacific. Since November of last year, he has been official reporter for the Fifth Circuit Court, located at Lihue, Kauai.

ONE of his hobbies he will be able to ride to perfection in his new surroundings—if the pictures that we have seen of Hawaii are not exaggerated—swimming. There seems to be nothing but swimming and beautiful young ladies. And he likes a good game of baseball or football, too. Then in the quiet of his home, he delights in stamp collecting.

Six More Recent Reporting Appointments

FROM the Gregg School of Shorthand Reporting, Chicago, comes the news of six more new appointments:

Steve Deerkoski, Office of the District Attorney, New York, New York

Donald Edwards, Colson and Brice, Albany, New York

William Nestuk, C.S.R. (N.J.), Fifth Circuit Court, Lihue, Kauai, Hawaii

H. R. Pardue, Railroad Commission, Austin, Texas

Robert Meeks, C.S.R. (N.J.), H. P. Brainard, Newark, New Jersey

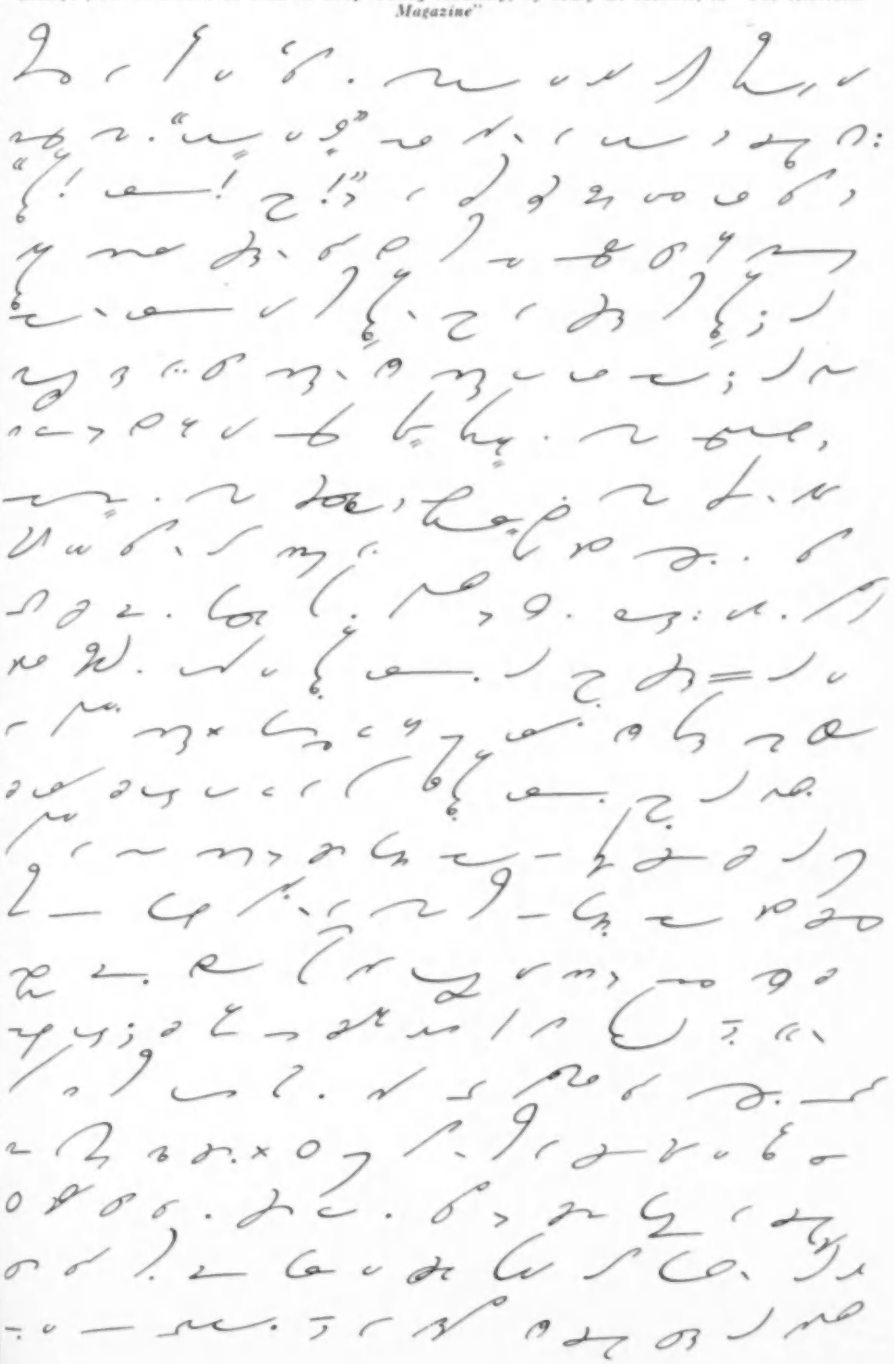
Louis John Mild, T. A. Copple, Chicago, Illinois

When just past his seventeenth birthday, Louis Mild won the Diamond Medal, and before reaching his twentieth birthday he won the 220-word Certificate. After being discharged from the Navy, Mr. Mild spent some time as instructor in the Gregg School of Shorthand Reporting. He is now engaged in general reporting in Chicago, with T. A. Copple.

A "Rule of Three"

ALEXANDER GRAHAM BELL

Excerpt from an article on How to Keep Young Mentally, by Mary B. Mullett, in "The American Magazine"



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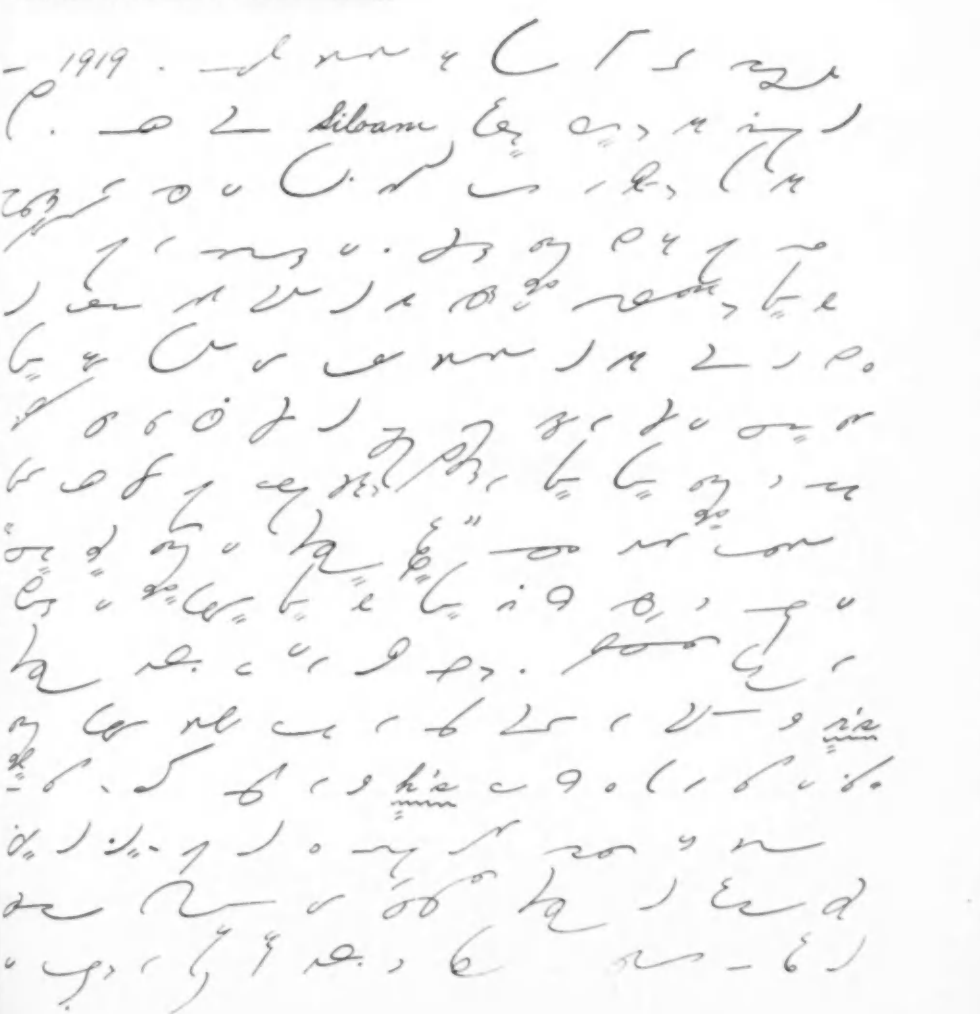
Business Daredevils

(207)

JOHN BROWN
of Arkansas

NICHOLS FIELD WILSON
In "Adventures in Business"



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Ozarke

SOUTHERN CALIFORNIA MILITARY ACADEMY

"The UNIVERSITY of the AIR"

DR. JOHN E. BROWN AND JOHN E. BROWN, JR., EXECUTIVE VICE PRES., OF JOHN BROWN UNIVERSITY, AND PILOT OF JOHN E. BROWN'S PRIVATE PLANE.

The BROWN SCHOOL for GIRLS
GLENDORA, CALIFORNIA.

The JOHN BROWN UNIVERSITY at SILOAM SPRINGS, ARKANSAS.

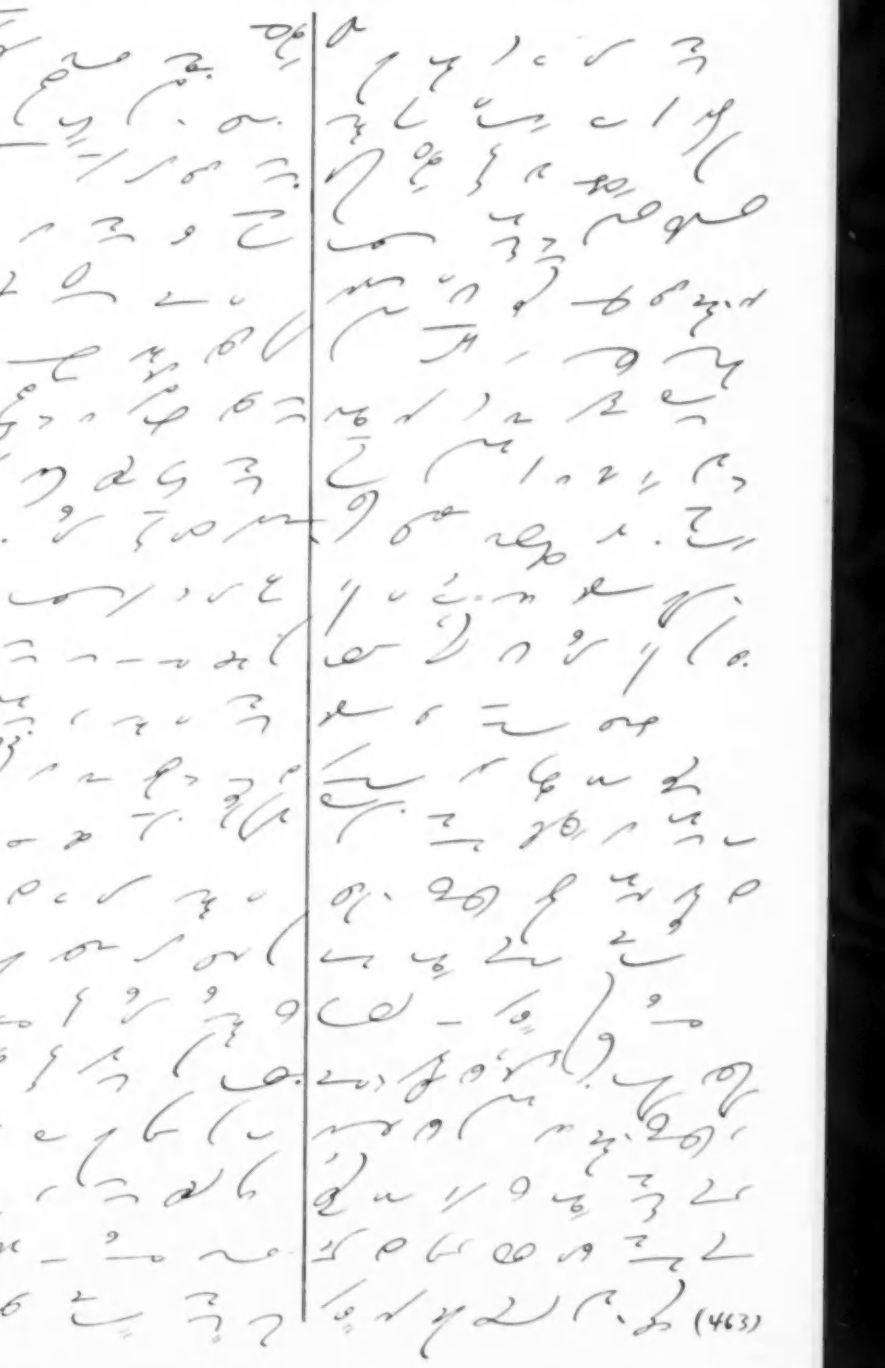
(845)

The BROWN MILITARY ACADEMY, SAN DIEGO, CALIFORNIA.

Graded Letters

A. E. KLEIN

For Use with Chapter Ten of the Manual



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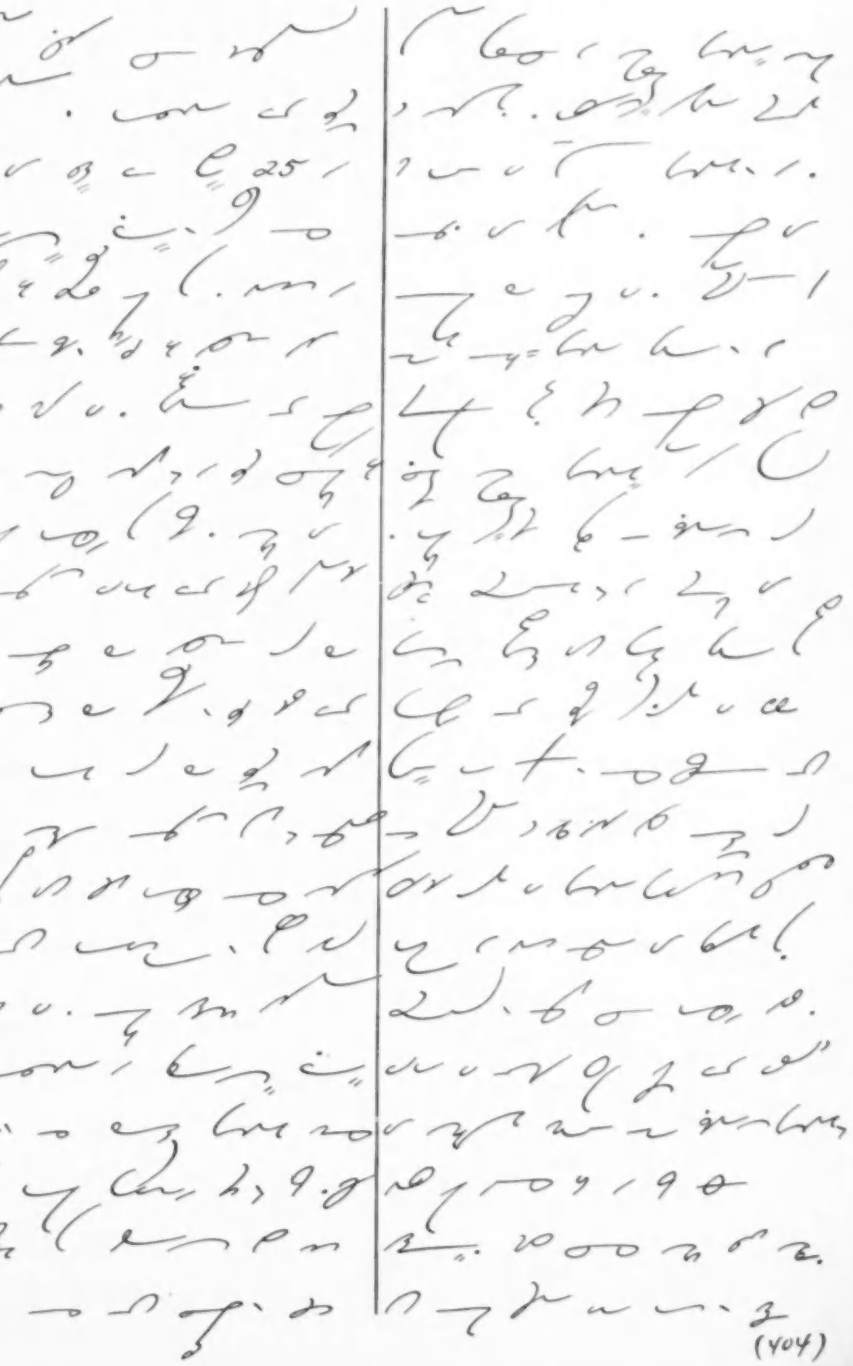
Graded Letters

A. E. KLEIN

For Use with Chapter Eleven of the Manual



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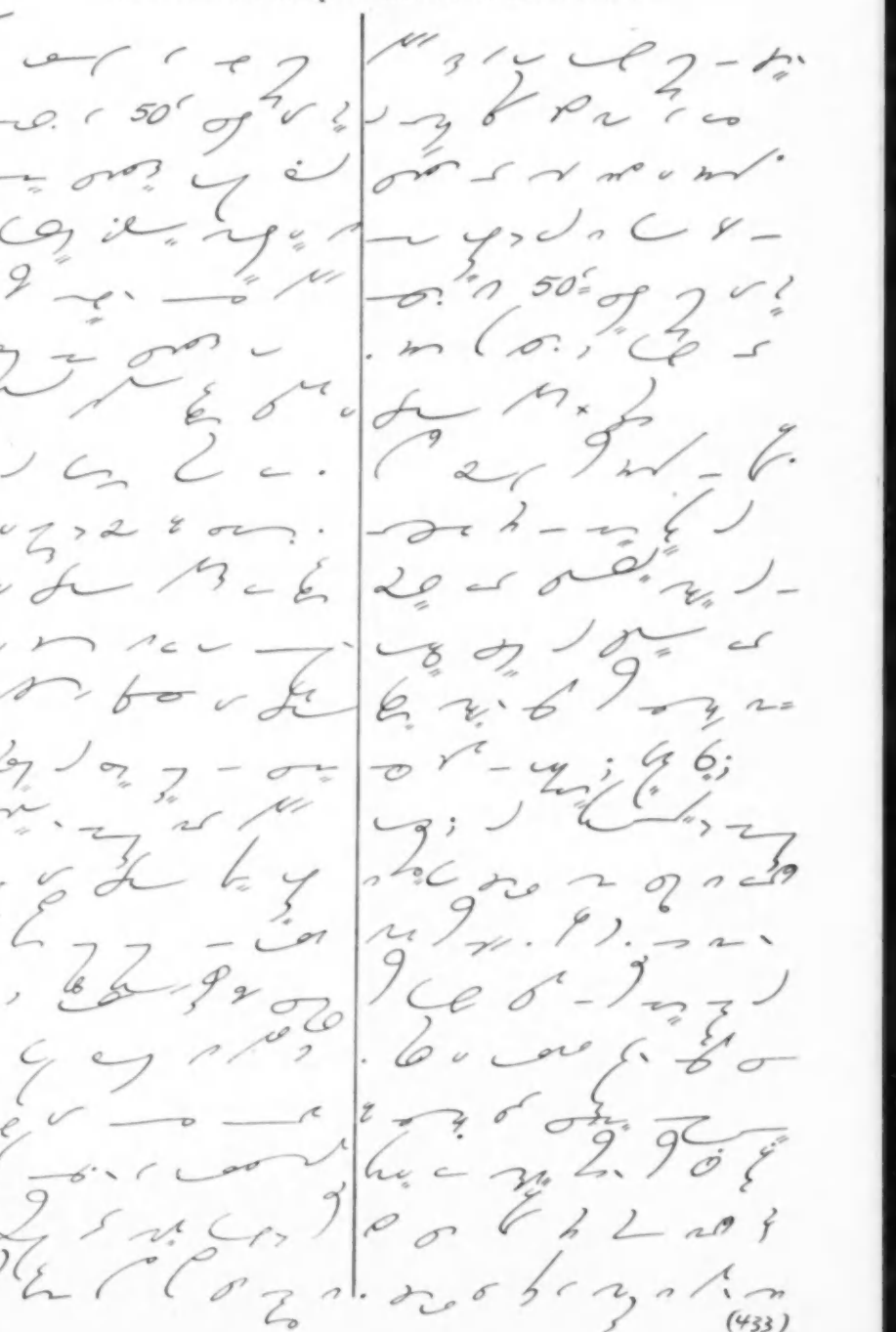
Graded Letters

A. E. KLEIN

For Use with Chapter Twelve of the Manual



New Things in the News

Reported in the Industrial Press Service of the National Association of Manufacturers

Synthetic Soap

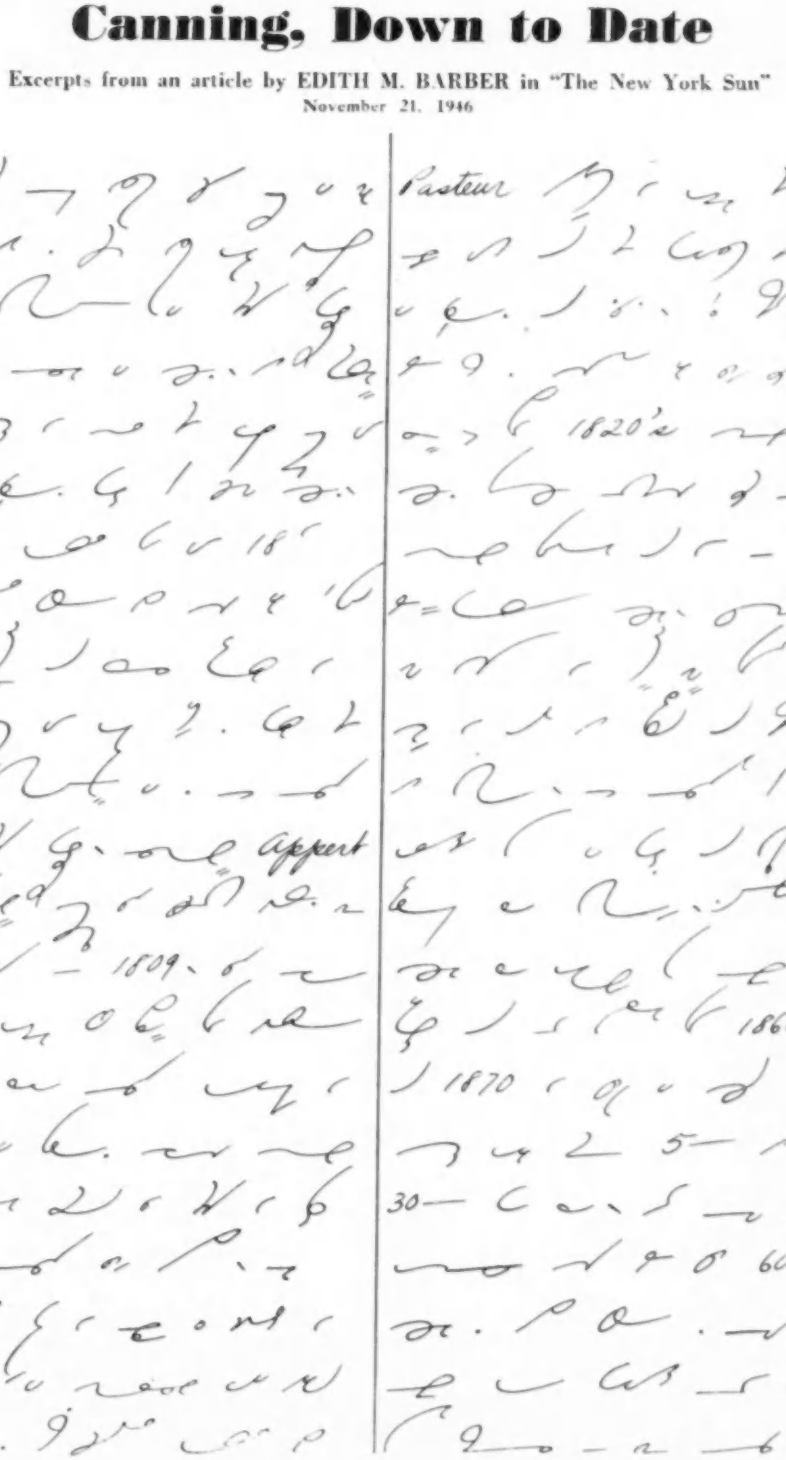
Longer Beds for Taller Guys

New Rubber Riveter All Power, No Clatter

Glass Fiber Boats Soon

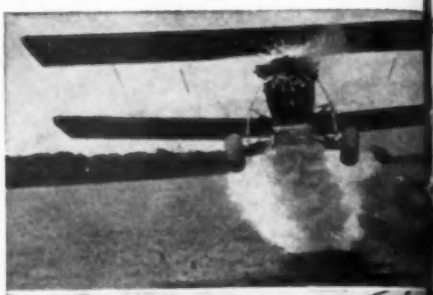
Canning, Down to Date

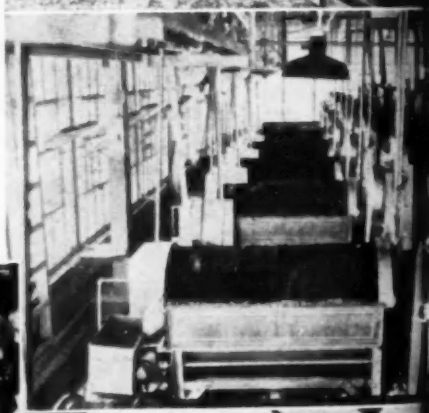
Excerpts from an article by EDITH M. BARBER in "The New York Sun"
November 21, 1946



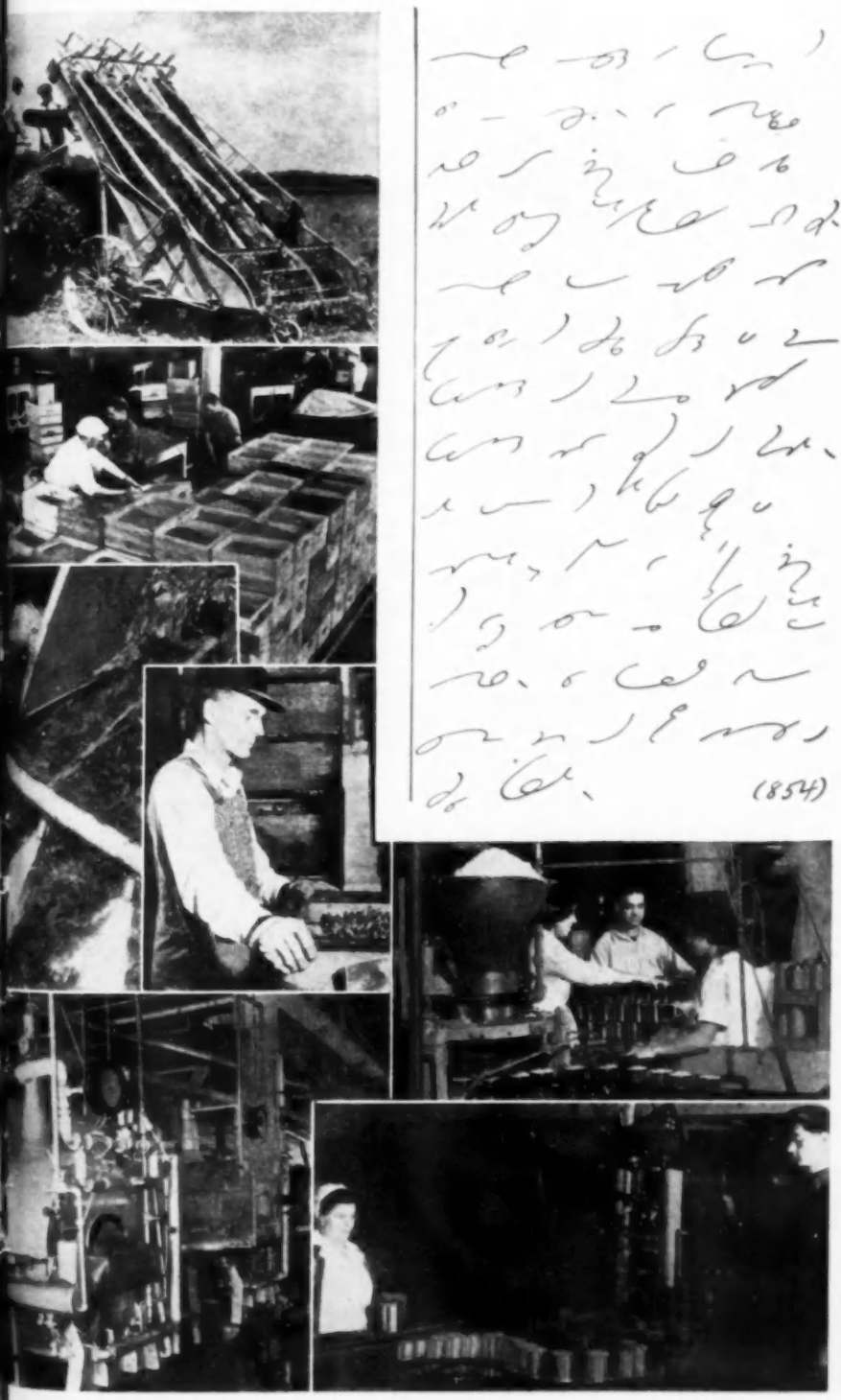
Pictures, courtesy of Standard Brands, Inc., make
Corporation, packers

nc., maker getable juice (top four), and of California Packing
, packers onte food products





Pictures, courtesy of Birds Eye - Snider Division of Ge



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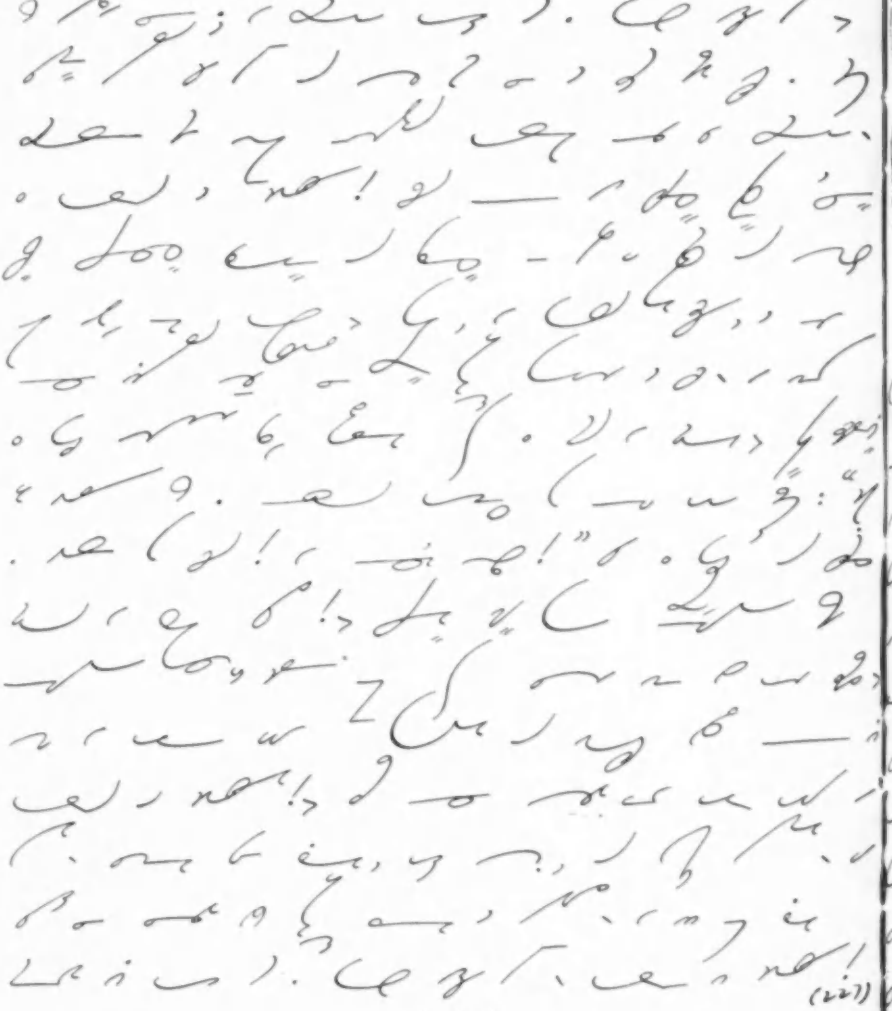
...ration, showing a few steps in processing vegetables

Lengthen Your Stride



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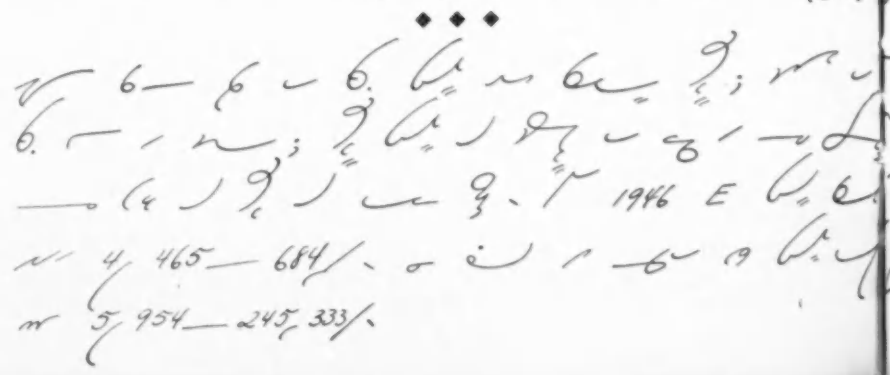

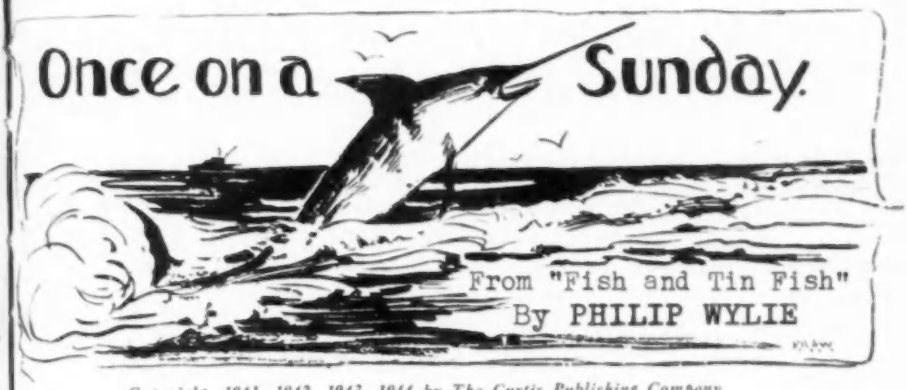

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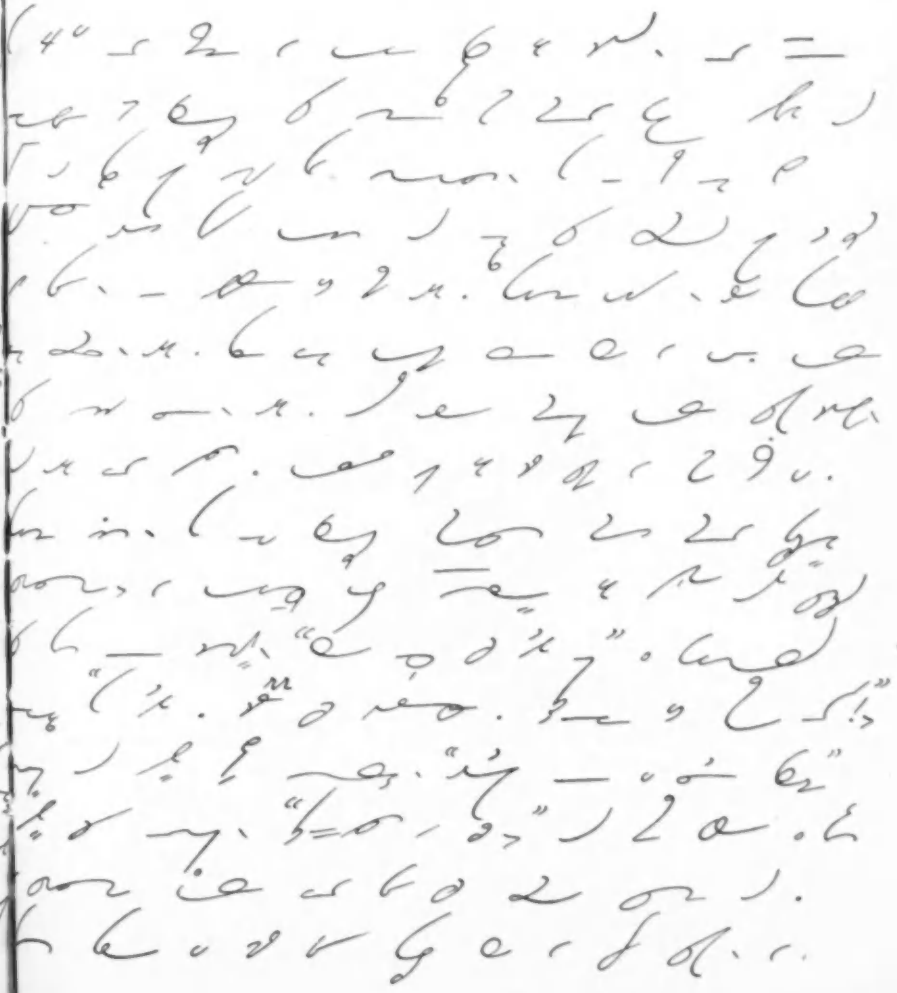
Part III



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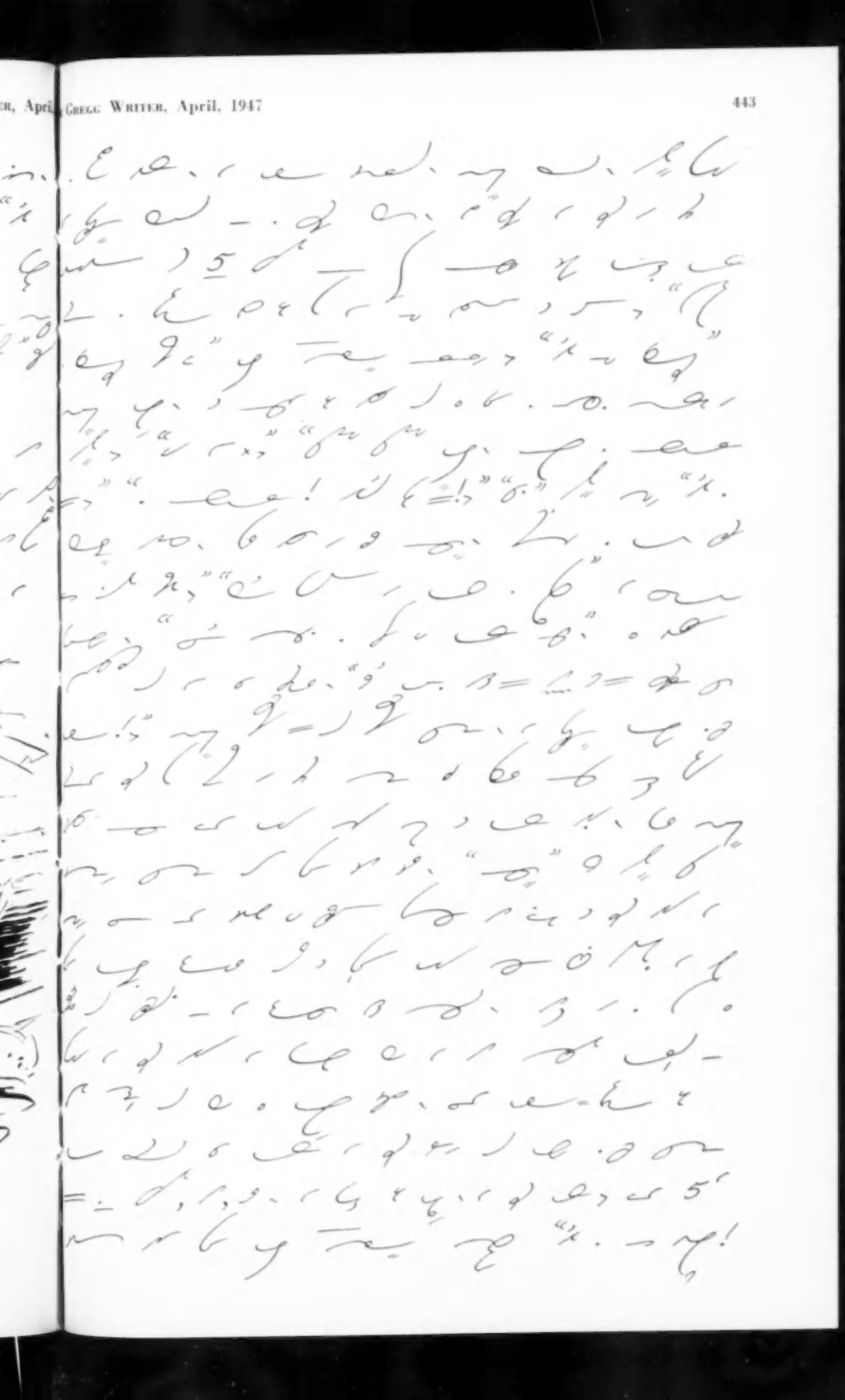
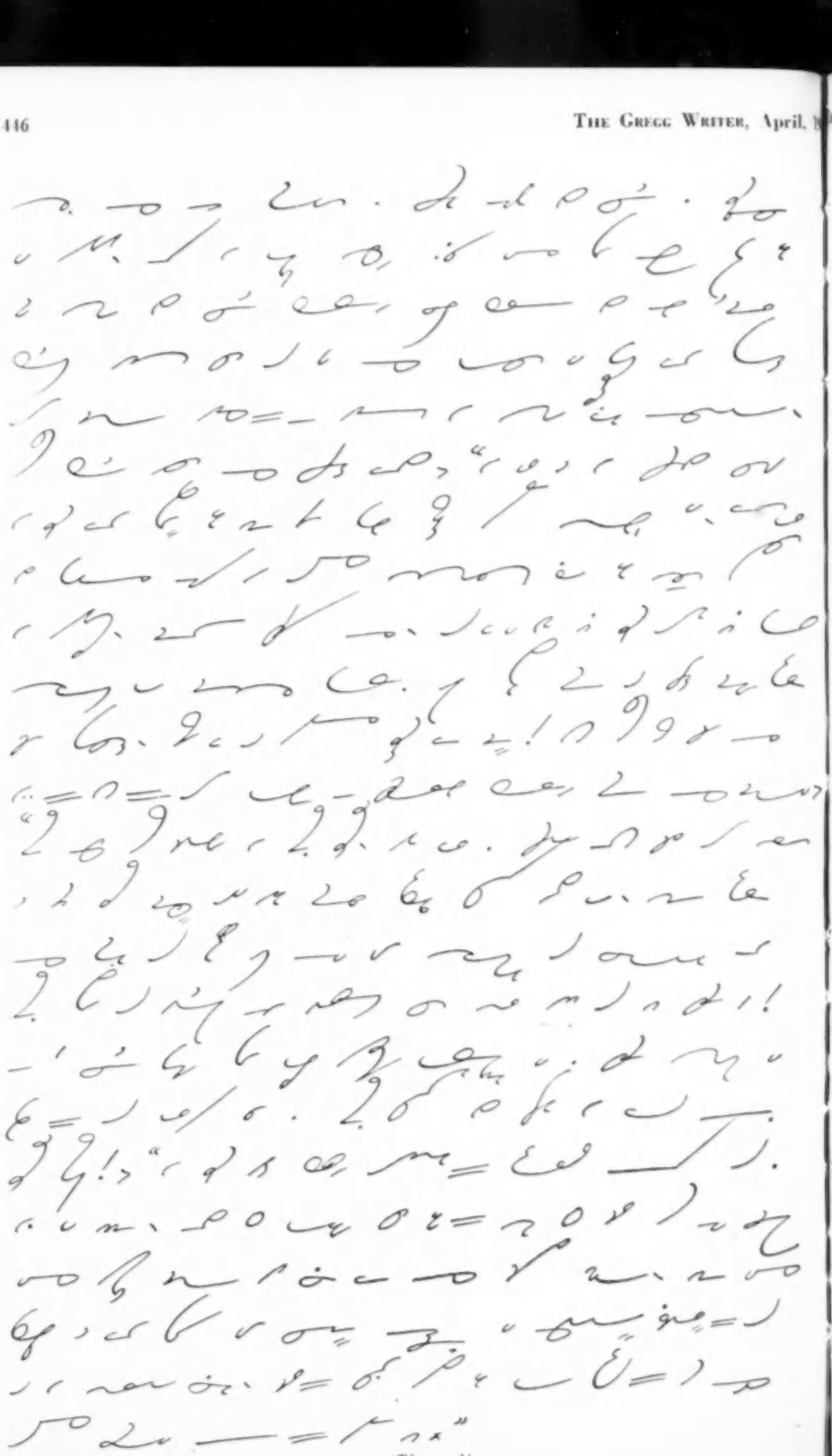


* "Yeah."

Breastedt

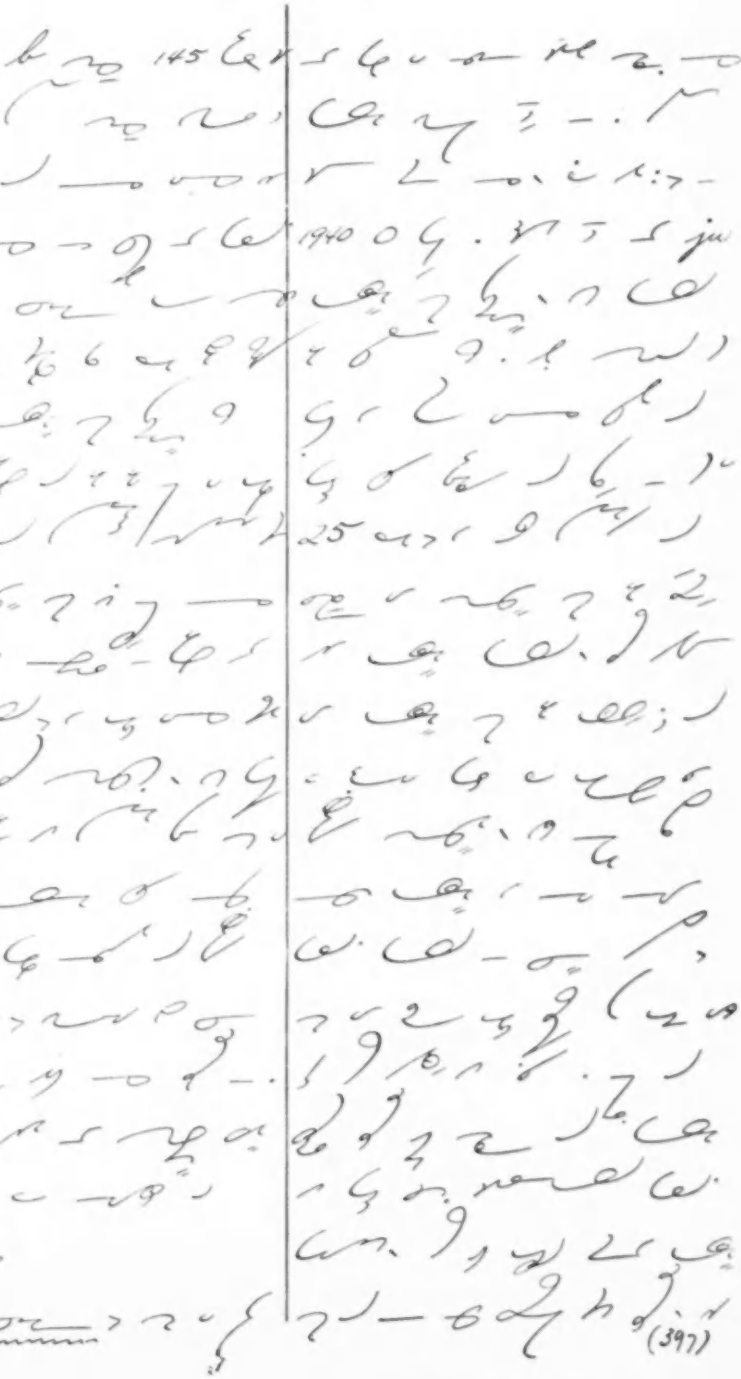
"Antasquan



(The end)

Actual Business Letters

Printers' Counsel



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By Wits and Wags

April, 1